



THE INLAND PRINTER

OCTOBER • 1932

NO, THE NEXT FORM AINT READY !!
HOW'D I KNOW YOU WERE RUNNING
ARTESIAN BOND ?



PITY the poor stoneman who was under the impression that No. 5 press was running on a rag-content bond other than **ARTESIAN**. His expectation of a leisurely hour's lockup is badly, badly shattered . . .

For **ARTESIAN BOND** is too good a soldier to hold up production in the pressroom. Curling, wrinkling and the development of wavy edges are not in the scheme of things. It takes make-

ready with ease, and prints uniformly from start to finish. And (important in these days of rush deliveries) **ARTESIAN BOND** dries uniformly and with better-than-average speed!

Nothing we can say about **ARTESIAN BOND** can influence you as much as an actual trial. Will you make it—if we send you some full-sized sheets for inclusion in your next letterhead run? Just write on your business letterhead.

WHITING-PLOVER PAPER COMPANY, 1000 Whiting Avenue, Stevens Point, Wis.

ARTESIAN  **BOND**



"Easier to Set and Justify"

Says the compositor. "You gather Ludlow matrices six or eight at a time, instead of singly. You don't have to watch the position of face or nick, and turn a character to the right position in placing it in the stick — all Ludlow matrices, of course, lie the same way in the case.

"The flat matrices are mighty fast to work with. Spacing is much simpler, too, for the ears of the spaces extend beyond those of the letter matrices. And the operation of spacing "tight-to-lift" is unknown to the Ludlow operator.

"This partly explains why I can complete a job in less time with the Ludlow."

LUDLOW TYPOGRAPH COMPANY
2032 Clybourn Avenue + Chicago, Ill.

Set in Ludlow Tempo Bold and Tempo Medium

Please Mention THE INLAND PRINTER When Writing to Advertisers.

KREOLITE



PRINTERS NEED GOOD FLOORS

Whether it is the ponderous weight and vibration of printing presses or the constant trucking of forms or heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found *Kreolite Wood Block Floors* have solved these problems.

Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-grain uppermost. The grooves in every block are filled with Kreolite Pitch which binds the entire floor into a solid unit.

Below are a few of the big printing plants where Kreolite Wood Block Floors are in use:

CHICAGO HERALD EXAMINER . . .	CHICAGO, ILL.
COURIER POST COMPANY . . .	CAMDEN, N. J.
DETROIT NEWS . . .	DETROIT, MICH.
NATIONAL CASH REGISTER CO. . .	DAYTON, OHIO
(Printing Shop)	
NEW YORK EVENING POST . . .	NEW YORK, N. Y.

Our Kreolite Engineers will study your needs and make recommendations without any obligation on your part. Write today and let us furnish you with full information.

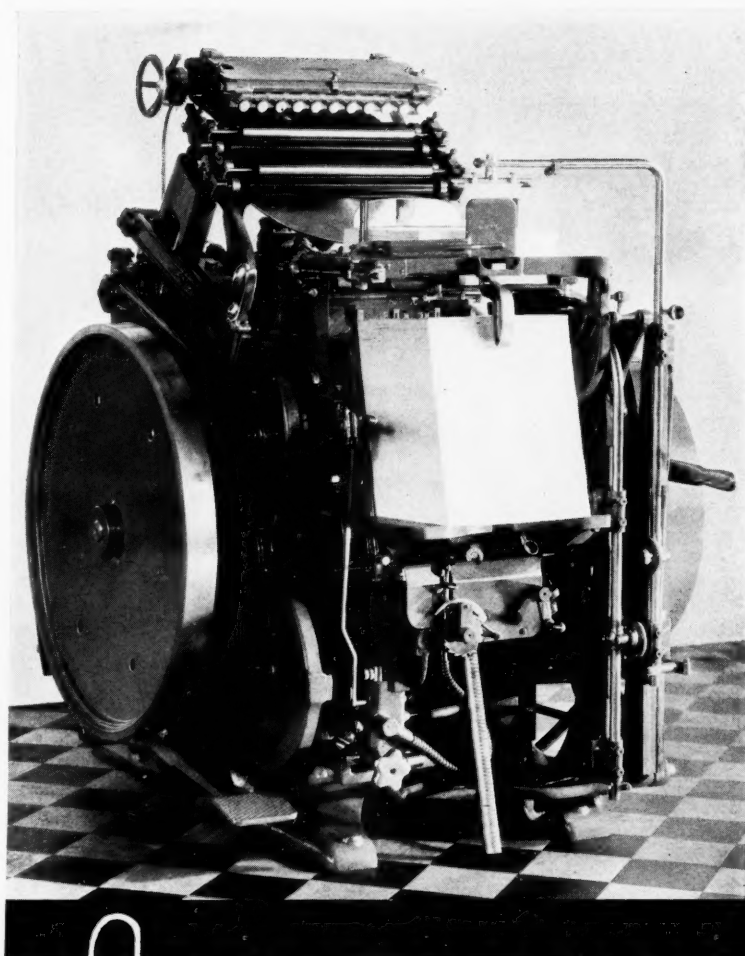
THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

FLOORS

**WOOD
BLOCK**

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.



Announcing A NEW C & P PRESS

TO MEET NEW CONDITIONS
IN THE PRINTING INDUSTRY



Present day volume and competition demand more efficient press-room production, at lower costs, than ever before. To help printers

meet these demands, Chandler & Price now presents—

THE NEW 10X15 CRAFTSMAN PRESS WITH RICE AUTOMATIC FEEDER

Printers using it say that this new machine handles a larger variety of work *profitably*, without sacrifice of printing quality, than any other automatic they have ever seen or used. It combines in one simple, rugged, high-speed unit, features heretofore to be had only by owning a variety of large, expensive presses, far costlier to operate:

Adequate impression strength for solids and heavy forms;

Ample and even ink distribution for fine halftone printing and for laying colors and tints smoothly;

Accessibility for quick make-ready the same as any open platen press;

The simplest, most positive automatic feed ever devised, adjusted in less than one minute for size of sheet and weight of stock;

Rigidity, balance and fine engineering permitting practical, continuous production speeds up to 3500 impressions per hour.

In addition, there is included a revolutionary development in platen and type-bed adjustment—an accurate hand-wheel adjustment that eliminates at a single stroke a large share of the time formerly required for underlaying the form, adjusting the platen and changing the packing when going from light to heavy forms and back again. This one feature does more to eliminate time-wasting delays between press runs than any other feature ever before incorporated in a job printing press.

The complete story of the New 10x15 Craftsman Automatic Press, with picture and type descriptions of these and other important new features, is contained in a booklet which we shall be glad to send you. It demonstrates how this new press can help you earn larger profits on the work you now have to do. *Write for your copy today.*

**THE CHANDLER & PRICE
COMPANY . . . CLEVELAND**

PRINTING PRESSES AND PAPER CUTTERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

"More for your money than in any other bond paper"

THEY ALL SAY
"I like this new Hammermill Bond"

PURCHASING AGENTS **OFFICE WORKERS** **STENOGRAPHERS** **PRINTERS** **EXECUTIVES** **FILE CLERKS**

Added qualities—without added price—set new economy standards for business stationery.

THEY ALL SAY
 "I like this new Hammermill Bond"

NEW QUALITY
HAMMERMILL BOND

A printer wrote that headline. Meaning *his* money—and his *customer's* money.

More for *his* money—a better paper that has the whiteness, strength, crackle and finish for a *fine* letterhead yet is so low in price that it can be used for a big run of form letters or printed forms.

More for *his* money—the printer who uses the new improved HAMMERMILL BOND gets double value. The worth of the paper itself, and the worth of its resalability. Hammermill Bond has been for twenty years the best known, most widely used bond paper on the market. Now better than ever, yet sold at the same price, it offers the printer more than ever before, the chance to build business, get orders and compete successfully for the more profitable type of business.



More for the customer's money—a better sheet, the finest white in the market, crackle, quality, erasability, finish, satisfaction, and the customer knows it. "I like the new HAMMERMILL BOND" say executives, stenographers, office workers, purchasing agents, the hundreds of thousands of men and women in business.

More for their money is what people want. Offering more for the money is the soundest, surest way to get business.

Double page spreads in the Saturday Evening Post tell the story of more for your money in the new improved quality Hammermill Bond.

That improved quality is demonstrated in the famous Q book. A limited number of these books are available for printers. Get your copy as soon as possible.

**HAMMERMILL
 BOND**

HAMMERMILL PAPER Co., Erie, Pa. I. P.

Please send Q Book demonstrating the improved quality of Hammermill Bond to

Name

Position

Please attach this coupon to your letterhead.



A FACTOR in cutting Printing Costs

NIAGARA BRAND TYMPAN PAPER

IIN considering printing plant economies give a thought to this new type—this new principle in top sheets.

It is a definite factor in cutting operating costs because it—

- prevents wasteful offsetting.
- saves time in permitting quicker work and turn on rush jobs.
- permits longer runs without change of top sheet.
- does away with the need of a traveling tympan.
- can be cleaned free from collected ink and used over again.
- improves the quality of work.

These are some of the reasons why you should send for sample working sheets and give Niagara Brand Tympan Paper a trial in your plant.

SALES OFFICES AND WAREHOUSES IN

New York
Chicago
Boston
Philadelphia
Cleveland
Detroit
Cincinnati
Pittsburgh
Milwaukee
Grand Rapids
Toronto

THE CARBORUNDUM COMPANY

REG. U. S. PAT. OFF.

NIAGARA FALLS, N. Y.

CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

(CARBORUNDUM IS A REGISTERED TRADE MARK OF THE CARBORUNDUM COMPANY)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SELEC-TONE

An Exclusive Kluge Patented Feature



You can place
the ink where
you want it on
the NEW Kluge Automatic Press

Brandtjen & Kluge, Inc., St. Paul, Minn.

Manufacturers of the NEW Kluge Automatic Press and Kluge and B&K Feeders

Branches With Operating Exhibits:

NEW YORK, 77 White Street
PHILADELPHIA, 253 No. 12th Street
BOSTON, 150 Purchase Street
DETROIT, 1051 First Street

CHICAGO, 106 W. Harrison Street
ST. LOUIS, 2226 Olive Street
DALLAS, 217 Browder Street

ATLANTA, 86 Forsyth St., S. W.
SAN FRANCISCO, 451 Sansome St.
LOS ANGELES, 1204 So. Maple Ave.
CANADA, Toronto Type Foundry Co., Ltd.



the Monotype System *embraces*

Machine typesetting, the making of type, strip material and metal furniture, and their use, either singly or in combination, in the production of type pages, the make-up and imposition of type forms, the mounting of cuts, and, finally, non-distribution. Each element of the Monotype System is complete within itself and in its application to the work for which it was designed, and each element may be combined with any other or with all other elements to meet fully the requirements of any composing room.

Machine Typesetting The Monotype Typesetting Machine sets type in all measures up to 60 picas in all sizes from 4 to 18 point. Straight matter, tabular and intricate work, ruled forms, rule-and-figure work—in fact, all kinds of typesetting—are done with unequalled facility and speed. No other machine embodies within the scope of its operation so wide a range of typesetting, such versatility in its product, nor contributes so much to improvement in the quality of typography and printing.

Hand Composition Under the Monotype System, new type, decorative material, rules, leads, slugs and metal furniture are provided in unlimited supply for use in hand composition, and at a cost so low that non-distribution becomes an economy as well as a convenience. Under these conditions the highest possible efficiency prevails and low production costs inevitably follow. New Monotype-cast type reduces make-ready time and assures the very highest quality of printing. Monotype faces improve typography.

In the make-up of pages and in the imposition of forms, the hollow metal furniture and the slugs and leads provided by the Monotype System are of inestimable value. This material, cast in any desired length, is "precision" material in every sense of the word—being absolutely accurate in height and point size. It is available in whatever quantity needed, in strips of any length or automatically delivered cut to labor-saving sizes, ready for immediate use.

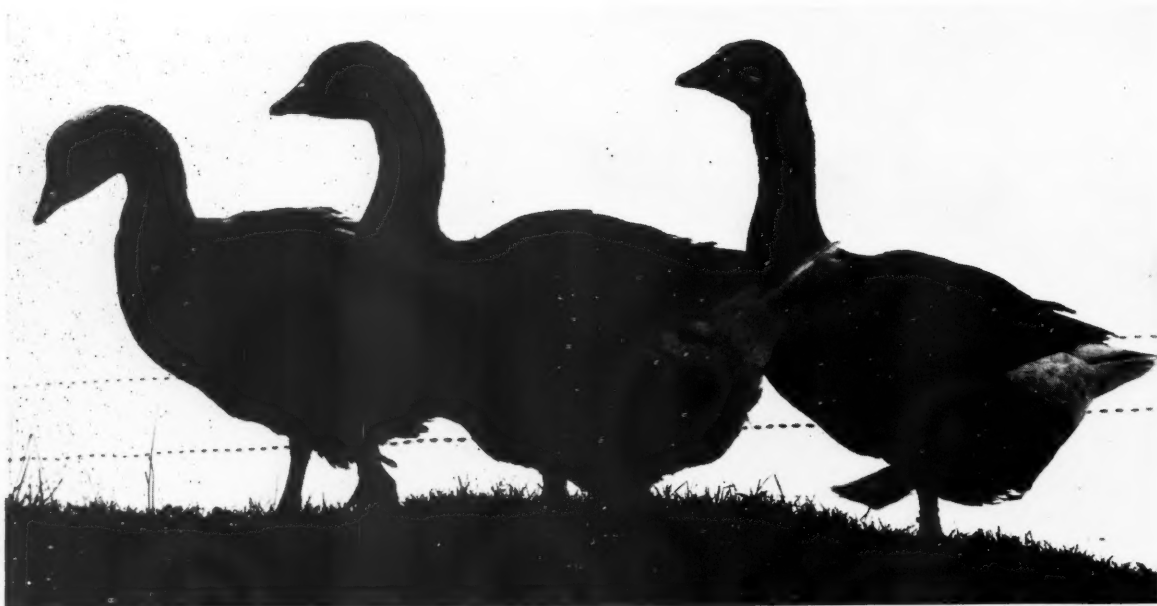
Mounting of Cuts The Monotype Method of Cut-Mounting involves the use of spacing material as base for mounting halftones, zinc etchings and electrotypes, either temporarily for proofing or plating, or permanently for printing direct from type forms. This base is available in a variety of forms for different uses: Monotype machine-cast quads from 6 to 36 point, Monotype leads and slugs from 1 to 18 point, and Monotype Giant Caster Furniture from 14 to 72 point—all absolutely accurate in both height and point size.

These advantages, combined with non-distribution of all type and materials, are not equalled by any other system of composing-room operation

Lanston Monotype Machine Company

Monotype Building, 24th at Locust Street, Philadelphia, Pa.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Good-bye . . . goose-step

THE time has definitely come in business when the conventional — the stereotyped — appeal in printed advertising fails to register in the buyer's mind. Competition for his attention is too strong. The printer or advertiser who merely goes along in the goose-step of other years will find the procession passing him.

The successful printed advertisement consists of the valid arguments for your goods or ser-

vice attractively, forcefully and, if possible, dramatically presented. There is one appeal which never fails to win attention. It is the appeal of well-chosen color.

Buckeye Cover offers an unequalled range of appealing modern colors and moreover gives you the satisfaction of knowing that your message is carried on the most famous cover paper in the world.



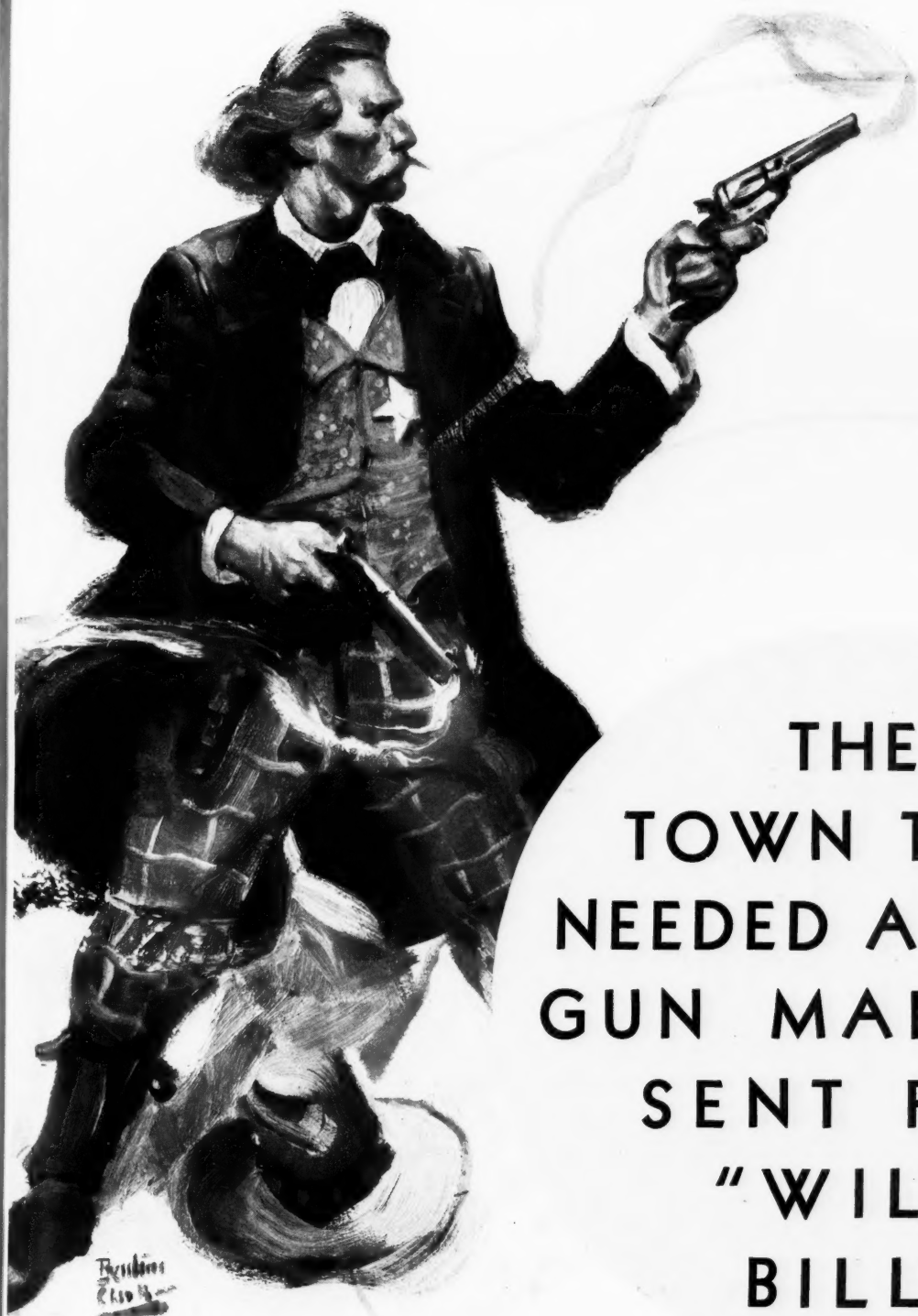
SUPERIOR PAPERS

- BUCKEYE COVER — The world standard.
- BUCKEYE CUSTOM COVER — Most distinguished and easiest printing fancy finishes.
- BUCKEYE TEXT — Deckle edge, of antique charm.
- BECKETT COVER — Finest at low cost.
- BECKETT TEXT — Unequalled for color and texture.
- BECKETT OFFSET — Highly individual for offset or letterpress.

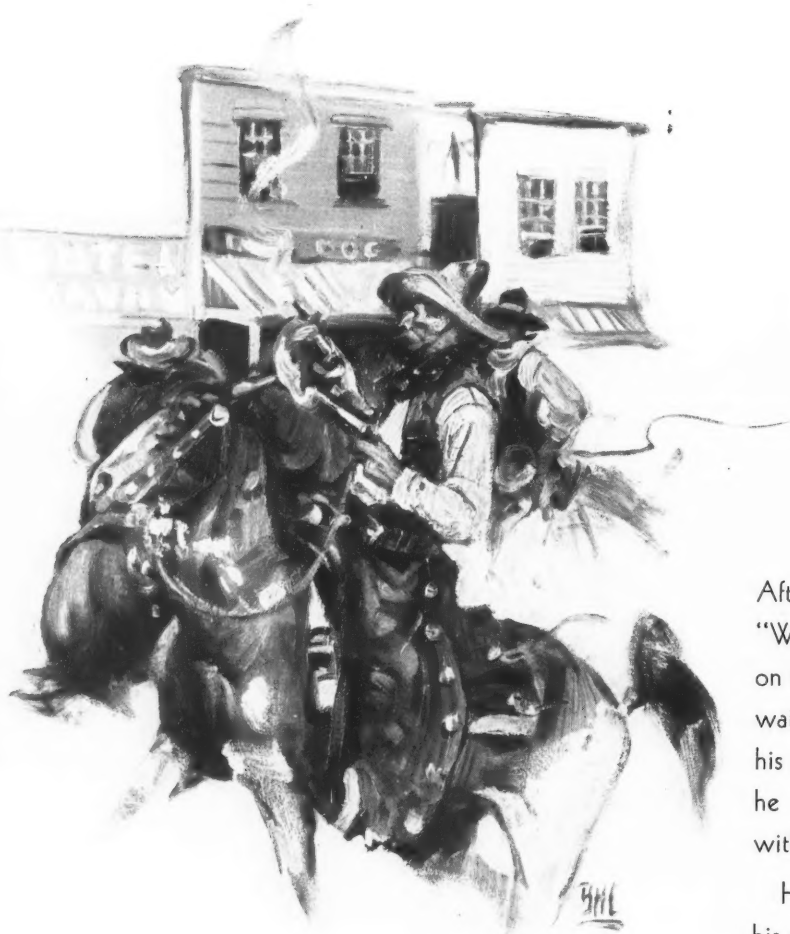


THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, Since 1848



THE
TOWN THAT
NEEDED A TWO-
GUN MARSHAL
SENT FOR
"WILD
BILL"



After cleaning up a frontier town, "Wild Bill" Hickok would move on to the next. He always had a waiting list of towns bidding for his services as Marshal because he was the best honest hand with a six-gun on the plains.

He worked out every detail of his specialty with utmost care . . . even the cut of his holsters to permit a lightning draw. As a **specialist** he reached the top.

KIMBLE

SPECIALISTS ON MAKING ANY PRESS DO ALL THAT ITS BUILDER SAYS IT WILL

Only a specialist can start a press upon a law-abiding life . . . a specialist in designing and applying Electrical Equipment for printing presses.

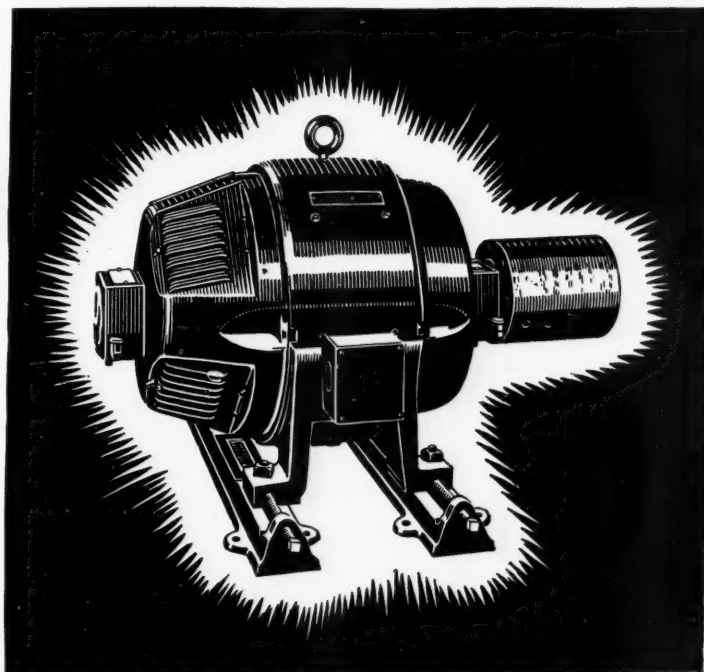
A press is merely a lot of lifeless parts until the Electrical Equipment is installed . . . and even then the press may prove "wild" or it may prove "lazy" if the Electrical Equipment is not right. Slighting one factor . . . and there are dozens . . . may reduce by half the earning capacity of a press worth thousands of dollars. Deciding the H. P. of the motor, for example, looks simple to the inexperienced eye. But speed, atmospheric variations, diversity of work, and other factors must be carefully weighed by specialists who know their meaning.

Kimble Motors are designed and built for top

production by specialist engineers who know what a motor will be asked to do . . . on any type or make of press . . . on any work. Kimble Controllers are the result of Kimble's quarter century of specialized experience in conjunction with that of America's best-known motor control specialists. Kimble Controllers provide any required range of speed selection and push-button control of press functions on A. C. as well as D. C. Service. Thus for the first time, A. C. is made just as adaptable to pressroom needs as D. C.

Guarantee to yourself all the production built into a press by its manufacturer . . . insist upon Kimble Motors and Kimble Controllers . . . demand their installation by specialists selected and appointed by Kimble.

**ELECTRICAL
EQUIPMENT**
FOR THE GRAPHIC ARTS





Practically every standard model press of every type and every make has been equipped with Kimble Motors and Kimble Controllers during the last quarter century. The thorough study made before each installation and the Kimble policy of checking up on results have assembled a tremendous fund of knowledge for your benefit. Choose Electrical Equipment designed by engineers with an understanding of every condition your presses can encounter . . . Kimble Equipment . . . Kimble Electric Company, 2011 West Hastings Street, Chicago, Illinois.

EVERY DETAIL OF EVERY
PRESS IS THOROUGHLY UNDER-
STOOD IN THIS PLANT

KIMBLE
ELECTRIC
COMPANY
CHICAGO

THE AULT & WIBORG CO. of CANADA, LTD.

Manufacturers of the Highest Quality

PRINTING AND LITHOGRAPHING INKS

•

We want representatives and agents
to sell our products in various centres
of the United States. Write direct to:

**THE AULT & WIBORG CO.
of CANADA, LTD.**

82-90 Peter Street . . . Toronto, Canada

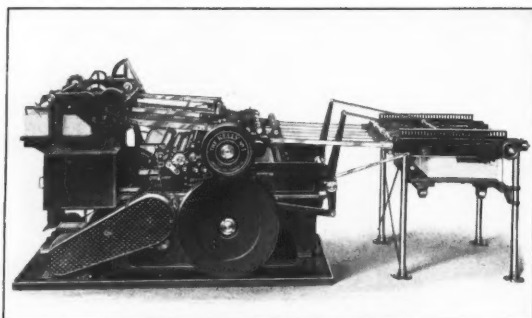
A. C. RANSOM, *President*

—Factories at—
TORONTO, CANADA
MONTREAL, QUEBEC
WINNIPEG, MANITOBA
VANCOUVER, B. C.

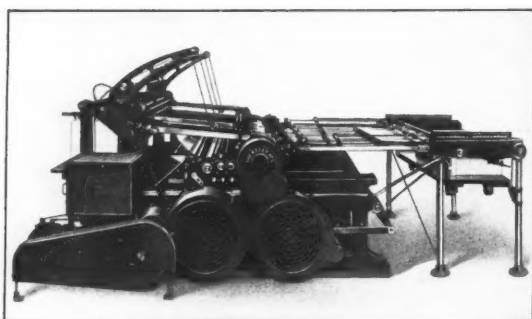
NOT SUCCEEDED BY ANY CORPORATION

Please Mention THE INLAND PRINTER When Writing to Advertisers.

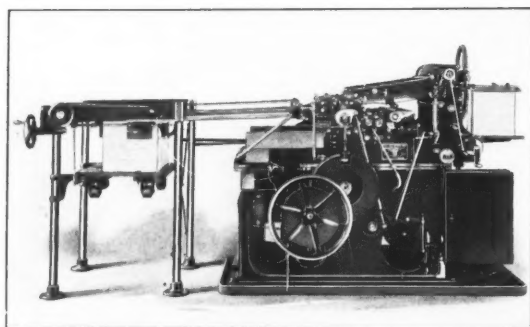
KELLYS *for Service*



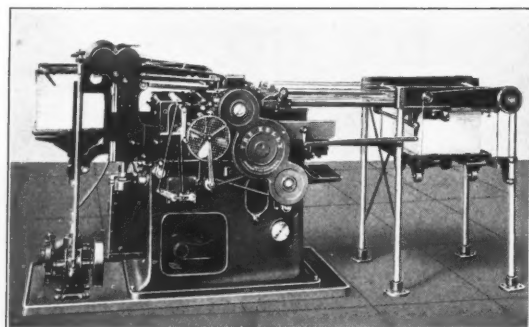
KELLY AUTOMATIC No. 1



KELLY AUTOMATIC No. 2



STYLE A KELLY AUTOMATIC



STYLE B KELLY AUTOMATIC

INCREASED production and better quality are phases of Kelly Automatic operation that are noteworthy, constituting service of a high order and with the addition of other service features make Kellys outstanding units in the automatic press field. • Pressroom executives use their Kellys for a wide variety of printing, and cost records justify their judgment in so doing. Investigation in printing plants discloses a continuity of Kelly production when other machinery is idle. This significant fact should have the consideration of prospective purchasers. It shows undeniable printing press value and proves Kelly dependability when production problems are involved. • Because of their ability to serve, Kelly Automatic Presses for many years have merited the approval of executives and pressmen. There are sound reasons for Kelly popularity. Talk with our managers and salesmen on this subject.

Sold and Serviced by the

AMERICAN TYPE FOUNDERS COMPANY

Sold also by **Sears Company Canada Limited**, Toronto-Montreal-Winnipeg; **Camco (Machinery) Limited**, London, England; **National Paper and Type Company**, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN STYMIE TYPES

CLEANLINESS

**THE FIRST ESSENTIAL OF ANY GOOD BOND PAPER
WAS PIONEERED BY FOX RIVER, ONE OF THE LARGEST
MAKERS OF BETTER RAG CONTENT BOND PAPERS**

**THE EIGHT ESSENTIALS
WHEREIN FOX RIVER PAPERS EXCEL**

CLEAN *as skill, knowledge and
special machinery can make them.*

STRONG *— pure rag fibres are
the most enduring known.*

UNIFORM *because of . tandard
grades, laboratory controlled.*

BEAUTIFUL *in color, in texture
and in finish.*

PRINTABLE *because the bulk
and perfect surface never vary.*

DEPENDABLE *—for fifty years
made by one of the world's largest
rag content bond mills.*

CONVENIENT *—amply stocked
in 63 cities by the leading paper
dealers and merchants.*

ECONOMICAL *in original
and in printing costs.*

DIRT is the ancient enemy
of the fine paper manu-
facturer. The battle against it
is ceaseless—dirt from the air,
the water, the raw materials.
Scores of processes remove
every possible speck. Day in
day out a large crew does
nothing but wash and vacuum
clean the mill and on their

heels is a crew of painters. . .
Tons of copper and brass fit-
tings — chromium plating —
eliminate any chance of rust.
And beyond all this constant
painstaking effort, *Fox River*
pioneered the revolutionary new
centrifugal cleaner. . . Today
all Fox River papers are of
remarkable cleanliness. Few
papers are so clean; none is
cleaner. . . A folio of attrac-
tive letterheads and un-
printed sheets of any Fox River
papers will be sent on request.

FOX RIVER PAPER COMPANY

Originators of Clean Papers of Character

APPLETON

WISCONSIN



WALL STREET BOND
A paper everlasting

OLD BADGER BOND
the leader of the Big 4 bonds

ENGLISH BOND
—ideal for lithography

NEW ERA BOND
outstanding all-purpose paper

RIGHT OF WAY BOND
an excellent sheet at low cost

OLD BADGER LEDGER
for permanent records

CREDIT LEDGER
strong and enduring

BATTLESHIP LEDGER
the great value in its class

What constitutes Press Obsolescence

THERE is no ready measuring stick to determine press obsolescence.... However, equipment which is below the established general standards of the industry may be adjudged with safety to be obsolete.

● When any equipment will not produce wanted work in successful competition, it is obsolete insofar as the industry as a whole is concerned. This is true for the industry, even though a particular plant whose work is of a specialty nature, may find the machine to be a profit maker. Real

danger lies in imagining that problems confronted in the plant are unlike those faced by others.

Too often minor differences, in no way exceptional, are exaggerated in close perspective until unconsciously an excuse is built for failure to modernize. It is a safe rule with amazingly few exceptions that those machines which

are commonly regarded as obsolete by the industry are equally obsolete in the average individual plant.

The Harris plan to break up obsolete printing equipment traded at its true value is working to the decided advantage of the industry. Scrapping obsolete presses removes effectively all the menace lurking in these machines.

Printing profits today require replacing obsolete with modern equipment. For this reason Harris has engineered and marketed eleven new presses within the past three years . . . Catalogues and complete information are available on offset, letter press and gravure equipment on your request

HARRIS · SEYBOLD · POTTER

HARRIS-SEYBOLD-POTTER COMPANY // General Offices: 1385 Union Trust Building, Cleveland, Ohio
Sales Offices: New York, 461 Eighth Avenue / San Francisco, 555 Howard Street / Chicago, 343
South Dearborn Street / Dayton, 813 Washington Street // Factories: Cleveland and Dayton

NEW WARREN PAPERS



A NEW WARREN BLUE BOOK

***T** HIS NEW Warren Blue Book carries sample sheets of all the substance weights and colors of each standard grade of paper manufactured by the S. D. Warren Company, with complete listings of the items regularly carried in stock at Cumberland Mills. ¶If you have not received your copy, get in touch with your Warren Paper Merchant.*

S. D. WARREN COMPANY, 89 BROAD STREET, *BOSTON, MASSACHUSETTS*

BETTER PAPER



BETTER PRINTING

Printing Papers



—Eye Strain
—Inaccuracy
—Slow Work

A BIG Advance In Numbered Printing

HERE, at last, in a TYPE-HIGH stock machine, are figures of maximum size—big and bold—only available before in expensive, special machines. Now at the low price of \$16.00, "Big Boy" numbering will command higher prices without increasing your production cost.



ORDINARY FIGURES

Nº 54321

The New AMERICAN

BIG BOY

CONSTRUCTION—Steel throughout; wearing parts of tool steel. Drop ciphers. Slide plungers. Same reliable construction as American models 30, 31, 63 and 64. **SPEED**—unlimited; accuracy assured by patented Lock Pawl. **TYPE HIGH**—to run with any form. $2\frac{3}{16}$ " long x $1\frac{1}{16}$ " wide.

For Sale at All Printer's Supply Houses — Manufactured by
American Numbering Machine Co.
224 Shepherd Ave., Brooklyn, N.Y. Branches: Chicago, London, Paris

"BIG BOY" FIGURES

Nº 123456

Fac-Simile Impression

Model 130; \$16
5 wheel . . .

Model 131; \$18
6 wheel . . .

—Read at a Glance
—Saves Mistakes
—Fills Big, New Demand



ONE-TIME FORMS

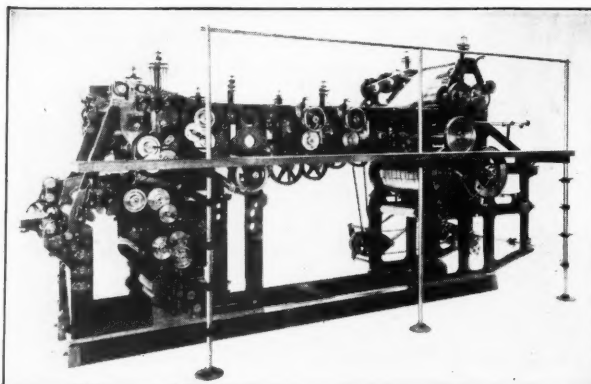
for Bills of Lading
Sales Books
Teletype
Typewriter



Reg. U. S. Patent Office

CARBON FORMS

for Rewound or folded
Autographic
Stationery
Fanfold and Billing
Machine Stationery



MEISEL Products Are Built to Help the PURCHASER

SUITABLE

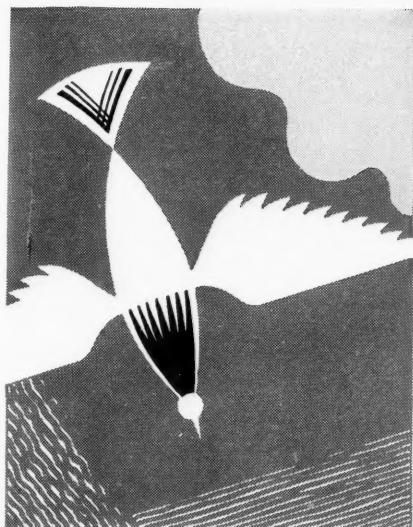
— due to —

Accurate Register
Accurate Numbering
Accurate Punching
Accurate Perforating
Accurate Folding

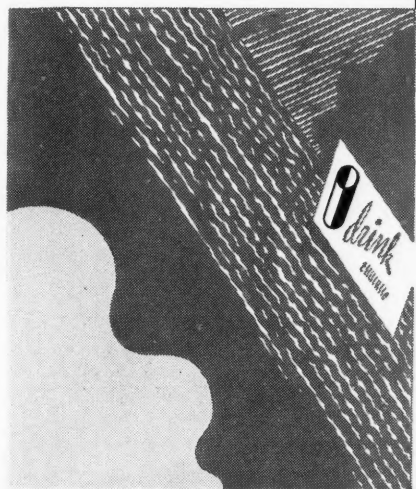
ATTAINED

with our patented system of gearing
with our non-skip numbering heads
with our high grade workmanship
with our patented perforator
with our speedy and proven folder.

MEISEL PRESS MFG. CO. 942-948 DORCHESTER AVENUE
BOSTON, MASSACHUSETTS, U. S. A.



GREAT HASTE



● Paul Pigeon was glad to be nearing home. But he had become so thirsty during his long solo flight across the Atlantic that he took little pleasure in the welcoming throng below. In fact he zoomed right past the cheering, waving crowd at the airport in order to avoid making or listening to any speeches, and he turned his thoughts to how he might best slake his thirst.

While he was thus considering, he caught sight of a bill-board far below him which advertised a well-known beverage. So realistically had the artist represented the tempting drink that Paul was completely deceived.

"Aha," he cried, "a long, cool drink at last!" And in his enthusiasm and excitement he decided that a prudent, careful landing would be too slow. Instead, he went into a fast, steep power dive directly toward the sparkling drink, and crashed headlong into the bill-board.

is not always good speed

● Paul's ill-considered haste served only to slow him up for a long time. In contrast stands the real speed Hollingsworth Basic Bond provides for printers. Throughout manufacture this one end is kept in view: to make it fast and easy to handle in the pressroom. Consequently it lies flat, feeds evenly, takes precise register, folds smoothly. It performs well every job required of a bond paper.

Thus Hollingsworth Basic Bond reflects the hundred years of paper-making experience that stand behind it. With its cleanliness, even texture and crisp feel it suggests quality. You will be pleased with the way it handles in your shop; your customers will like its performance in the business office. Samples of the twelve colors and white will be furnished on request. Meanwhile, get your free copy of "One Hundred Years."

Hollingsworth

BASIC BOND

A helpful BOOK

"One Hundred Years" contains many interesting designs for letterheads and business forms and much information about bond paper printing. If you do not have a copy, the coupon will bring you one free.



FREE to PRINTERS

HOLLINGSWORTH & WHITNEY COMPANY
Dept. 204, 140 Federal Street, Boston, Mass.

Please send me a free copy of the new portfolio, "One Hundred Years."

NAME _____

COMPANY _____

ADDRESS _____

(PLEASE ATTACH TO YOUR BUSINESS LETTERHEAD)

HERE, in clear and interesting language, are the actual present-day experiences of men who are successfully selling printing in today's difficult market. A comprehensive study and a concise and readable presentation of how printing actually is being sold. Not a syllable of theory, little of the technicalities or the mechanics of the printed product, but replete with information regarding your customers' printing needs and what successful salesmen are doing to get the order today.

size, ring binder. Examine the following partial list of contents:

How specific businesses function and do or can use printing.

*Printing as a supplement to business
correspondence.*

*What format will best serve customers' needs.
Sales information on color, type, engraving and
binding.*

Advertising in relation to your customers' needs.

Complete postal information.

Printed forms.

Overcoming and forestalling objections.

Inform yourself now about Typothetae's newest membership advantage developed to increase your sales of printing-with-a-profit.

United Typothetae of America
Tower Building, Washington, D. C.

Without obligation, please send me full information on Typothetae's Printing Sales Manual.

Name _____

Position _____

Firm _____

Address

I-8

Design, Layout and Typography by **THE AKRON TYPESETTING CO., Akron, Ohio**

precision

- Although rugged and heavy, to stand up under many years of hard and steady use, Goss Special Magazine and Color Presses operate with the smoothness and precision of a fine watch. Every vital part moves in perfect tune and balance.
- These fine-printing presses operate at their highest speeds—from 15 to 25 per cent faster than comparable presses of any other make — without vibration. Noise and wear are reduced to a minimum. The printing of color, half-tones and type matter is clean and clear.
- In part, this is due to the precision that goes into the manufacture of Goss Presses. All cylinders and bearings are specially designed and skillfully machined to exact dimensions. Precision instruments capable of measurements up to $1/30,000$ of an inch are used to check and re-check these dimensions. Accurate balance is obtained by grinding the cylinders while they are running on their own journals. Quality of materials, workmanship, and design are maintained at highest levels.
- The Goss Printing Press Company treasures highly its reputation for building superior presses. That reputation has been built up over the past half-century. It will not be jeopardized today when, on every hand and in almost every line of business, quality is being lowered in order to meet price competition.

The Goss Printing Press Company
Chicago, Illinois

GOSS

New York Office:
220 East Forty-Second Street
San Francisco Office: 707 Call Building
The Goss Printing Press Company
of England, Ltd., London

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Inspiration Super
Westvaco Inspiration M.F.
Westvaco Inspiration Eggshell
Westvaco Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card



This painting by Will Hollingsworth appears on the cover of the current issue of WESTVACO INSPIRATIONS — a magazine which illustrates and describes many of the newest and most effective ideas in modern advertising design, illustration, typography, and reproduction. . . . Each issue of WESTVACO INSPIRATIONS is printed on various types of WESTVACO PAPERS to demonstrate their printing qualities in terms of the highest requirements of advertising art.

THE MILL PRICE LIST

Distributors of WESTVACO MILL BRAND PAPERS

AUGUSTA, ME.
 The Arnold-Roberts Co.

BALTIMORE, MD.
 Bradley-Reese Company
 308 West Pratt Street

BIRMINGHAM, ALA.
 Graham Paper Company
 1726 Avenue B

BOSTON, MASS.
 The Arnold-Roberts Co.
 180 Congress Street

BUFFALO, N. Y.
 The Chatfield & Woods Co.
 Inc., 104 Pearl Street

CHICAGO, ILL.
 West Virginia Pulp & Paper Co., 35 East Wacker Drive

CINCINNATI, O.
 The Chatfield Paper Corporation, 3d, Plum & Pearl Sts.

CLEVELAND, O.
 The Union Paper & Twine Co., 116 St. Clair Ave., N.W.

DALLAS, TEX.
 Graham Paper Company
 1001-1007 Broom Street

DES MOINES, IOWA
 Carpenter Paper Co. of Iowa
 106-112 7th St. Viaduct

DETROIT, MICH.
 The Union Paper & Twine Co., 551 East Fort Street

EL PASO, TEX.
 Graham Paper Company
 201-203 Anthony Street

HOUSTON, TEX.
 Graham Paper Company
 2302-2310 Dallas Avenue

KANSAS CITY, MO.
 Graham Paper Company
 332 W. 6th St., Traffic Way

MEMPHIS, TENN.
 Graham Paper Company
 11 Nettleton Avenue

MILWAUKEE, WIS.
 The E. A. Bower Company
 305 South Third Street

MINNEAPOLIS, MINN.
 Graham Paper Company
 607 Washington Ave., So.

NASHVILLE, TENN.
 Graham Paper Company
 222 Second Avenue, North

NEW HAVEN, CONN.
 The Arnold-Roberts Co.
 147-151 East Street

NEW ORLEANS, LA.
 Graham Paper Company
 222 South Peters Street

NEW YORK, N. Y.
 The Seymour Paper Co., Inc., 220 West 19th Street

NEW YORK, N. Y.
 West Virginia Pulp & Paper Co., 230 Park Avenue

OKLAHOMA CITY, OKLA.
 Graham Paper Company
 106-108 E. California Ave.

OMAHA, NEB.
 Carpenter Paper Company
 Ninth and Harney Streets

PHILADELPHIA, PA.
 West Virginia Pulp & Paper Co., Public Ledger Building

PITTSBURGH, PA.
 The Chatfield & Woods Co. of Pennsylvania
 Second and Liberty Avenues

PROVIDENCE, R. I.
 The Arnold-Roberts Co.
 266 South Water Street

RICHMOND, VA.
 Richmond Paper Co., Inc.
 201 Governor Street

ROCHESTER, N. Y.
 The Chatfield & Woods Co. Inc., 190 Mill Street

ST. LOUIS, MO.
 Graham Paper Company
 1014-1030 Spruce Street

ST. PAUL, MINN.
 Graham Paper Company
 16 East Fourth Street

SAN ANTONIO, TEX.
 Graham Paper Company
 130 Graham Street

SAN FRANCISCO, CAL.
 West Virginia Pulp & Paper Co., 503 Market Street

SPRINGFIELD, MASS.
 The Arnold-Roberts Co.
 42 Hampden Street

WASHINGTON, D.C.
 R. P. Andrews Paper Co.
 First and H Streets, S.E.

WICHITA, KANSAS
 Graham Paper Company
 400 South Emporia Avenue

WEST VIRGINIA PULP AND PAPER COMPANY

COPYRIGHT 1932 WEST VIRGINIA PULP & PAPER COMPANY



A D V E R T I S I N G

Instrument of American Progress



Number 10 HOME DECORATION

Advertising continues to raise the standards of American living—in home decoration as in other essentials of social progress.

In the old days, public taste changed slowly. The majority of American homes were furnished with a stuffy sameness. Then, on the wings of advertising, came a new age of freedom in home decoration. Not merely living rooms, but even kitchen and bathroom were transformed with color and novelty. Today, fashions in decoration are as variable as individual taste, and the American home has become a place of beauty.

PAUL RENNER'S LATEST CREATION: **FUTURA**
Display

Although different in character it possesses that same strong appeal which made the Futura famous. Combined with members of the family and other Bauer Types it renders an abundance of colorful contrasts

The Bauer Type Foundry Inc • 235 E. 45th St. New York

**Is Your
Direct Mail Advertising the
Beggar in the Mailbox?**

GOOD APPEARANCE is as necessary to the printed salesman as to the personal salesman. Each has its duty to perform, its impression to make, its message to be heard.

LINWEAVE PAPERS with envelopes to match are the common-sense abolishment of mailbox beggars. In many colors, shapes, textures and sizes, they give to your product that feeling of intrinsic worth so essential in direct mail selling.

Make your next dummy on Linweave Papers. Let us show you the persuasive influence of the proper Linweave Combination. Linweave will clothe your message so as to command respectful consideration.

SWIGART Paper Company
CHICAGO

723 South Wells Street

Telephone Wabash 2525

**RIEDEL'S DRUMHEAD
TYMPAN**

**READY CUT AND
SCORED TOP SHEETS. A
TIME SAVER AND AID
TO SUPERIOR PRINTING**

FOR THESE PRESSES

- ☐ 20x21 Miehle Vertical, Miller, Harris.
- ☐ 27½x32 Miehle Horizontal.
- ☐ 28½x34 No. 1 Kelly.
- ☐ 22x27 Kelly A and B.
- ☐ 35¼x36 Kelly 2.
- ☐ 26x32½ Simplex.

A Nationally Distributed Product of

**RIEDEL PAPER
CORPORATION**

342 Madison Ave.

New York, N. Y.

For liberal trial sheets and list of distributors, mark size wanted, pin to your letterhead and mail.

TRY THEM AT OUR EXPENSE

SMART MEN LOOK FOR REASONS

Trade Typesetting plants are owned and run by men who are specialists in composing room operation and management—men who make it their business to know the best and the most efficient hand and machine methods, and how to apply them. They get 20 to 50 per cent more production from compositors and machines than does the printer in his own composing room. ≈ This difference in production is one of the principal reasons that printers can buy their composition requirements for less than it would cost them to produce the same work in their own plants. Thousands of them are doing it and find it the most profitable way.

● THINK IT OVER!

INTERNATIONAL TRADE COMPOSITION ASSOCIATION
Tower Bldg., 14th and K Streets, Washington, D. C.

Why deny your "Paper Conscious" customers the Luxury of Letterheads on LANCASTER BOND? . . .



EVERY PRINTER has a few customers who would like their business stationery printed on a fine, all rag bond paper. They are not interested in the *cost* of the letterheads and envelopes. Beauty, brilliance, crispness, and prestige are the important characteristics they want most. Why not write our nearest paper jobber for a few test sheets of Lancaster Bond, and when your next order comes in from a "paper conscious" customer just pull a proof on Lancaster Bond. We think he will thank you for "selling" him a fine all rag bond. And this type of "selling" is *not* competitive — remember.

There's a real sense of luxury
in the clean, crisp brilliance
and sparkle of a letterhead



printed on Lancaster Bond.
That is why it is known as
the "Aristocrat of Bonds."

Made by GILBERT PAPER COMPANY MENASHA WISCONSIN

DISTRIBUTED BY

ALABAMA Birmingham . . . Sloan Paper Co. ARKANSAS Little Rock . . . Roach Paper Co. BRITISH COLUMBIA Vancouver . . . Coast Paper Co. CALIFORNIA Los Angeles . . . Carpenter Paper Co. Los Angeles . . . W. E. Wroe & Co. San Francisco . . . Carter, Rice & Co. COLORADO Denver . . . Carter, Rice & Co. CONNECTICUT Hartford . . . Green, Low & Dolge, Inc. FLORIDA Tampa . . . E. C. Palmer & Co., Ltd. GEORGIA Atlanta . . . S. P. Richards Paper Co. ILLINOIS Chicago . . . Moser Paper Co. Chicago . . . W. E. Wroe & Co. IOWA Des Moines . . . Carpenter Paper Co. Sioux City . . . Sioux City Paper Co. INDIANA Indianapolis . . . C. P. Lesh Paper Co.	KANSAS Topeka . . . Central-Topeka Pa. Co. Wichita . . . Whitney Paper Co. KENTUCKY Louisville . . . The Rowland Co. LOUISIANA Alexandria . . . Louisiana Paper Co. Baton Rouge . . . Louisiana Paper Co. Monroe . . . Louisiana Paper Co. New Orleans . . . D. & W. Paper Co. Shreveport . . . Louisiana Paper Co. MARYLAND Baltimore . . . Barton, Duer & Koch P. Co. MASSACHUSETTS Boston . . . Andrews Paper Co. Boston . . . Carter, Rice & Co. MEXICO Mexico City . . . Maricopa Trading Co. MICHIGAN Detroit . . . Beecher, Peck & Lewis Grand Rapids . . . Carpenter Paper Co. Kalamazoo . . . Birmingham & Prosser Co. Lansing . . . Dudley Paper Co.	MINNESOTA Duluth . . . Duluth Paper & Specialties Co. Minneapolis . . . The Paper Supply Co. St. Paul . . . The Inter-City Paper Co. MONTANA Billings . . . Carpenter Paper Co. Butte . . . Butte Paper Co. Great Falls . . . Great Falls Paper Co. MISSOURI Kansas City . . . Birmingham & Prosser Co. St. Louis . . . Beacon Paper Co. NEBRASKA Lincoln . . . Carpenter Paper Co., Div. Omaha . . . Carpenter Paper Co. NEW YORK Albany . . . W. H. Smith Paper Co. Buffalo . . . R. H. Thompson Co. New York . . . F. W. Anderson & Co. New York . . . Bishop Paper Co. New York . . . Conrow Brothers New York . . . Green, Low & Dolge, Inc. Rochester . . . Chatfield & Woods Co. NORTH CAROLINA Greensboro . . . Dillard Pa. Co.	OHIO Akron . . . Ailing & Cory Co. Cincinnati . . . Chatfield Paper Corp. Cleveland . . . Ailing & Cory Co. Columbus . . . Scioto Paper Co. Dayton . . . Cincinnati Cordage & Paper Co. OKLAHOMA Oklahoma City . . . Carpenter Paper Co. Tulsa . . . Taylor Paper Co. OREGON Portland . . . Carter, Rice & Co. PENNSYLVANIA Philadelphia . . . Garrett-Buchanan Co. Philadelphia . . . Whiting-Patterson Co. PITTSBURGH Pittsburgh . . . Chatfield & Woods Co. PHILIPPINE ISLANDS Manila . . . J. P. Heilbronn Co. SOUTH DAKOTA Sioux Falls . . . Sioux Falls Pa. Co. TENNESSEE Memphis . . . Taylor Paper Co. Nashville . . . Clements Paper Co.	TEXAS Dallas . . . E. C. Palmer & Co., Ltd. Fort Worth . . . Taylor Paper Co. Galveston . . . Southern Trading Co. Houston . . . E. C. Palmer & Co., Ltd. San Antonio . . . San Antonio Pa. Co. Texarkana . . . Louisiana Paper Co. UTAH Salt Lake City . . . Carpenter Paper Co. VIRGINIA Richmond . . . Richmond Paper Co. WASHINGTON Seattle . . . Carter, Rice & Co. Spokane . . . Spokane Paper & Stat. Co. WASHINGTON, D. C. Barton, Duer & Koch Paper Co. WISCONSIN Milwaukee . . . The E. A. Bower Co. Oshkosh . . . Oshkosh Paper Co. Wausau . . . Paper Specialty Co.
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NEW YORK
New York
Walker, Gould & Plehn Co.

DREADNAUGHT PARCHMENT — LANCASTER BOND — VALIANT BOND — RADIANCE BOND — RESOURCE BOND — AVALANCHE BOND — DISPATCH BOND — GILBERT PAPER CO. NO. 1 LINEN
LEDGER — DREADNAUGHT LINEN LEDGER — OLD IRONSIDES LEDGER — DAUNTLESS LEDGER — ENTRY LEDGER — WHITE CLOUD ONION SKIN — WAVECREST BOND — GILBERT SAFETY BOND

Four Champions of Higher Efficiency and Lower Costs



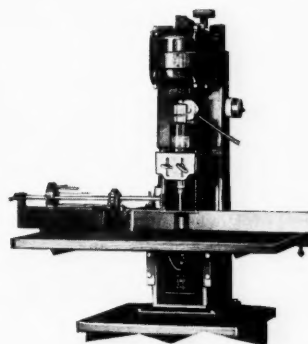
The Diamond Power Paper Cutter

A cutter that will better YOUR production—per man—per day—per dollar of cost. By increasing your output a DIAMOND CUTTER will pay for itself. You take no chances when you buy a DIAMOND—the name is a guarantee in itself. Made in two sizes, 30½ and 34½-inch.

...

The Challenge-Mielke Paper Drill

A moderately priced paper DRILLING MACHINE that will CUT HOURS INTO MINUTES. It handles the widest range of round-hole work at minimum cost. Six holes in as many positions at one setting of the adjustable guide. Holes ⅛ to ½-inch in diameter. Plugs into an ordinary light socket.



...



The Challenge-Potter Proof Press

Regardless of the quantity and type of work you do—there's a POTTER PROOF PRESS to do it BETTER and FASTER. These proof presses are built like a cylinder press—reciprocating bed—and take anything from a quick galley proof to registered dummies. Made in three convenient sizes.

...

The Challenge Hi-Speed Quoin

A NEW Quoin that answers the present day demands for SPEED and unfailing DEPENDABILITY. Send for samples,—use them—then, if you can afford to do so—return them. Made in six handy lengths, 4½ - 6 - 7½ - 9 - 10½ and 12-inches. Each locks with only one operation.



WRITE TODAY FOR FULL INFORMATION—NO OBLIGATION

C-106

The Challenge Machinery Company

CHICAGO

Grand Haven, Michigan

NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

27

U.P.M.-KIDDER

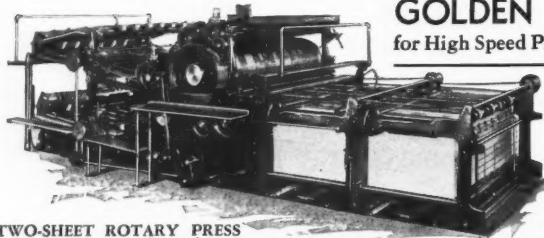
Factory and Offices at Dover, N. H.
CANADIAN OFFICE AT TORONTO



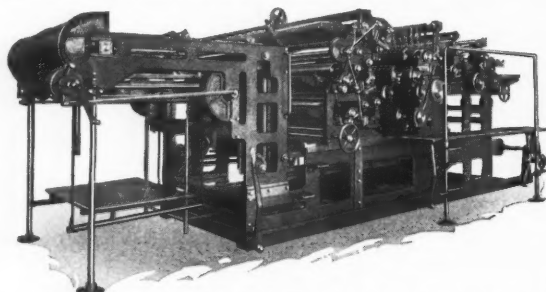
PRESS CO., Inc.

CHRYSLER BUILDING, NEW YORK
FISHER BUILDING, CHICAGO

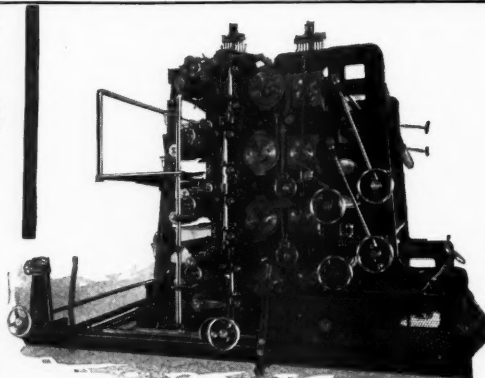
GOLDEN ARROW *Straight-Line* BRONZER for High Speed Presses. Only Straight-Line Bronzer with Gripper Control



TWO-SHEET ROTARY PRESS
for high-grade magazine and commercial printing. Prints 5000 to 6000 sheets per hour.



ALL-SIZE ADJUSTABLE ROTARIES—24 x 36 ins. to 43 x 56 ins.
Print from web in one to six colors on face and reverse, cutting and delivering flat sheets at 5000 to 6000 sheets per hour.



KIDDER WEB PRESSES—44,000 ft. per hour or 132,000
4-color bread wrappers. One to four colors. Any paper stock.

SPECIAL PRESSES

For more than fifty years Special Kidder Presses have been a factor in the production of High-Grade Publications and big volume printing in connection with the merchandising and advertising of nationally known products. Tell us your problems

*Will you
get your
share of the
Holiday
Profits?*

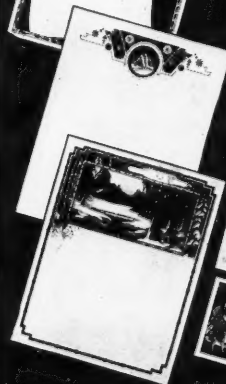
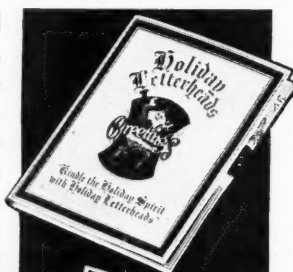
There is Holiday Letterhead business in sight this year . . . plenty of it . . . and good, substantial Holiday profits, too. We're so confident that we have greatly increased our line. We know your customers and prospects must advertise to get Holiday business . . . repeatedly . . . regularly. And GOES Holiday Letterheads, in their rich Yuletide colorings, furnish just the right setting for Holiday Sales messages—as well as for Greeting and Good Will messages.

There Is Business in This Field for You

And the new GOES SELLING PLAN makes it possible to multiply your previous volume of Holiday business many times over. If you want Holiday business . . . Holiday profits . . . send for a resume of this plan today.

Goes

LITHOGRAPHING COMPANY
35 West 61st Street, Chicago
47D Warren Street, New York



GOES Holiday Sample Kit for 1932 contains a wealth of new designs, new sizes, new styles in Holiday Letterheads, Letter Folders, French Folders, Petite Folders, Stow-away Folders and Lithographed and Blank Envelopes—as well as imprinted specimens and Sales Helps. Send for yours today.



LARGEST NUMBER OF DISTRIBUTORS

Atlanta, Ga., Knight Bros. Paper Co.
 Atlanta, Ga., Louisville Paper Co.
 Baltimore, Md., The Baxter Paper Co.
 Billings, Mont., Carpenter Paper Co.
 of Montana
 Boise, Idaho, Blake, Moffitt & Towne
 Boston, Mass., Stimpson & Co.
 Buffalo, N. Y., The Chatfield & Woods
 Co., Inc.
 Chicago, Ill., W. E. Wroe & Co.
 Cincinnati, Ohio, The Chatfield Paper
 Corp.
 Cleveland, Ohio, Cleveland Paper Co.
 Cleveland, Ohio, The Union Paper
 & Twine Co.
 Columbus, Ohio, The Central Ohio
 Paper Co.
 Columbus, Ohio, The Diem & Wing
 Paper Co.
 Davenport, Ia., The Peterson Paper Co.
 Dayton, Ohio, The Central Ohio Paper
 Co.
 Decatur, Ill., The Decatur Paper House
 Des Moines, Ia., Carpenter Paper Co.
 of Iowa
 Detroit, Mich., Chope-Stevens Paper
 Co.
 Detroit, Mich., The Whitaker Paper Co.
 Fresno, Calif., Blake, Moffitt & Towne
 Hartford, Conn., Green, Low & Dolge,
 Inc.
 Holyoke, Mass., Judd Paper Co.
 Indianapolis, Ind., C. P. Lesh Paper
 Co.
 Jacksonville, Fla., Knight Bros. Paper
 Co.
 Lansing, Mich., The Weissinger Paper
 Co.
 Lincoln, Nebr., Lincoln Paper Co.
 Long Beach, Calif., Blake, Moffitt
 & Towne
 Louisville, Ky., Louisville Paper Co.
 Los Angeles, Calif., Blake, Moffitt
 & Towne
 Medford, Ore., Blake, Moffitt & Towne
 Memphis, Tenn., Louisville Paper Co.
 Miami, Fla., Knight Bros. Paper Co.
 Minneapolis, Minn., Wilcox-Mosher-
 Leffholm Co.
 Newark, N. J., J. B. Card & Paper Co.
 Newark, N. J., Central Paper Co.
 New York, N. Y., Baldwin Paper Co.
 New York, N. Y., The Major Paper
 Corp.
 New York, N. Y., The Canfield Paper
 Co.
 New York, N. Y., Forest Paper Co.
 New York, N. Y., Green, Low & Dolge,
 Inc.
 New York, N. Y., The Whitaker Paper
 Co.
 Oakland, Calif., Blake, Moffitt & Towne
 Omaha, Nebr., Carpenter Paper Co.
 Philadelphia, Pa., Garrett-Buchanan
 Co.
 Philadelphia, Pa., The Paper House of
 Pennsylvania
 Phoenix, Ariz., Blake, Moffitt & Towne
 Pittsburgh, Pa., The Chatfield & Woods
 Co. of Penna.
 Portland, Ore., Blake, Moffitt & Towne
 Richmond, Va., Virginia Paper Co.
 Rochester, N. Y., The Chatfield
 & Woods Co., Inc.
 Sacramento, Calif., Blake, Moffitt
 & Towne
 Salem, Ore., Blake, Moffitt & Towne
 San Diego, Calif., Blake, Moffitt
 & Towne
 San Francisco, Calif., Blake, Moffitt
 & Towne
 San Jose, Calif., Blake, Moffitt & Towne
 Seattle, Wash., Blake, Moffitt & Towne
 Sioux City, Ia., Sioux City Paper Co.
 Sioux Falls, S. D., Sioux Falls Paper Co.
 Syracuse, N. Y., J. & F. B. Garrett Co.
 Tacoma, Wash., Tacoma Paper
 & Stationery Co.
 Tampa, Fla., Knight Bros. Paper Co.
 Toledo, Ohio, The Central Ohio Paper
 Co.
 Toledo, Ohio, The Ohio & Michigan
 Paper Co.
 Tucson, Ariz., Blake, Moffitt & Towne
 Yakima, Wash., Blake, Moffitt & Towne
 Canada, Montreal, McFarlane, Son
 & Hodgson

Maxwell Offset
TUB SIZED

LITHOGRAPHED SPECIMENS OF
PLAIN AND SPECIAL FINISHES

MEMBER
Miami Valley
Paper Shoppers
Association
OUR PRODUCTS MAY
BE ORDERED IN QUANTITIES
AS LOW AS 1000 SHEETS
SHIPPED IN ONE DAY
AT A
SPECIAL PAPER PRICE

A WORLD OF IDEAS ON MAXWELL OFFSET

This new portfolio will bring you a world of ideas—ideas of how you can make your work more distinctive with the special finishes of Maxwell Offset. Specimens will show you the advantages of the blue-white color of Maxwell Offset in bringing out the beauty of multi-color work, and the way in which the special finishes will increase the effectiveness of your customers' advertising. The Maxwell Paper Company, Franklin, Warren County, Ohio.

Makers of Maxwell Bond and
Maxwell Bonkote.

**MAXWELL IS
MADE WELL**



THE MAXWELL PAPER COMPANY, Franklin, Warren County, Ohio—Please send me the new Maxwell Offset Portfolio.

NAME

ADDRESS

Please attach this coupon to your business letterhead

Please Mention THE INLAND PRINTER When Writing to Advertisers.

It's high time to make Bigger Profits



● but it's
guesswork to
depend entirely
on your
sales force



Nos. 112-114-178
MASTER STITCHERS

ONE definite way to be more certain of profit is the Monitor method of cutting bindery costs—of producing every job quicker, more accurately, more economically. It makes no difference how much or how little business you're doing or how big or little the job may be—you can "cut the corners" and still make a fair profit with Monitor Stitchers. For example, there's the Monitor Master Stitcher . . . No. 112 handles anything from 2 sheets to 1/2-inch thickness—the No. 114, 2 sheets to 1/4-inch—and the 178, 2 sheets to 7/8-inch thickness—flat or saddle, as fast as the fastest operator can run them. Narrow stitching head allows greater visibility and accuracy—quickly adjusted—low upkeep requirements—plug into any light socket. Mail coupon for booklet.

BLISS-LATHAM CORP.

NIAGARA FALLS, NEW YORK

CHICAGO • NEW YORK • PHILADELPHIA • BOSTON

----- FREE BOOK -----

BLISS-LATHAM CORP., 1147 Fulton St., Chicago

Please send me your complete and informative booklet on the Nos. 112-114 Master Stitchers.

Name _____

Address _____

HAVING TROUBLE with your PADS?

Are they hard and brittle in cold weather and soft and sticky in warm?

Or have you learned that R. R. B. Padding Glue is unaffected by weather conditions—is tough and flexible at all times? Try this glue on your toughest padding jobs.

Obtainable from your dealer
or direct from

ROBERT R. BURRAGE

15 Vandewater Street

New York City

R.R.B. PADDING GLUE

BOOK BINDING

in the city of "I Will"

In 1893 when the World's Columbian Exposition was held, Brock and Rankin were already established. Now, as our great city approaches another demonstration of her civic pride and confidence in the future, Brock and Rankin, seasoned in service during the past forty years, rejoices with her in achievement.

*Edition Catalogs . . . School Books
Fiction . . . General*

Trade Work — Book Covers in cloth, paper, leather, fabrikoid and superfinish . . . embossing . . . edge gilding, etc.

Preparation of dummies, experienced suggestion in the binding and finishing and in making covers attractive are all part of our service. Charges based on current costs. Estimates supplied gladly.

BROCK & RANKIN

INCORPORATED
EDITION BOOK BINDERS

619 So. La Salle St.

Chicago, Illinois

NEENAH

GUARANTEED BOND PAPERS

Of the various Neenah papers, Chieftain is the most popular bond. Its crisp, raggy strength, sixteen colors and white, and moderate price make it appropriate for general business use. It is "the right way to meet people by mail." Write for samples.

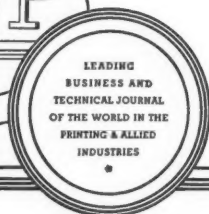
Bonds: OLD COUNCIL TREE • SUCCESS • CHIEFTAIN • NEENAH • GLACIER • Ledgers: STONEWALL • RESOLUTE • PRESTIGE • PUTNAM



• does not consider your customers. Heedless of their demands for speed and quality, Time stalks through the pressroom exacting heavy penalties whenever faulty materials slow up production. Neenah rag-content papers lead to more satisfied customers and better profits because they are shop-tested to make them fast and easy to handle. By way of proof, the Chieftain Bond Portfolio contains a collection of modern letterheads printed under ordinary conditions, and some interesting comments on the letterhead question. It indicates the fine results any good printer may expect. Write for a free copy on your business letterhead. Neenah Paper Company, Neenah, Wisconsin.

THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK





THE INLAND PRINTER

J. L. FRAZIER, Editor

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OCTOBER, 1932

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THE INLAND PRINTER, October, 1932, Volume 90, Number 1. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (eastern office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance: single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign countries, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1932, by The Inland Printer Company



• An example from the new Gibson Hotel book. An artistic effect produced by the direct printing of halftone plates on Stucco Plater Finish Offset. The entire book was printed by this method by The Bacharach Press, Cincinnati, and a sumptuous result was obtained.

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol. 90—October, 1932—No. 1

Warn Unions Out-of-Line Wages Are Strangling Employers

By A. G. FEGERT

ORDINARILY the word "strike," as it is applied to industrial affairs, refers to a sudden movement on the part of organized employed persons to force the more-or-less unwilling employers to agree to proposed terms affecting compensation and working conditions. Very rarely is the word applied to an action of employers in their efforts to induce a group of employees to agree to a change in compensation or in working conditions, or both, so that the employers with their plants, which represent their invested capital and industrial capabilities, might be enabled to pursue their chosen vocation much more successfully.

With this more-or-less abstract introduction we will proceed to consider from several viewpoints the recent Chicago "strike" by printers employing union compositors. The issues involved are similar to those in many other printing centers in which unions of skilled workmen occupy dominating positions in the industry.

The public generally, and the printing industry particularly, became aware of the employers' "strike" August 16, at which time the employers issued a document entitled "A Declaration by the Printers Operating Closed Shops in the City of Chicago." The declaration, in its

original form, provided for the arbitrary reduction of wages for compositors to \$1.00 an hour for day work and \$1.10 for night work, to become effective September 1. This was modified during the course of a spirited meeting to \$1.10 and \$1.20 respectively for day and night work, and notices were posted to that effect on the various bulletin boards and time clocks in many union shops. That

Plant owners demand pay cut as only hope of escaping ruin. Declare high scale is driving work to shops with lower rates. Action urged on union chiefs to avoid loss of employment by an increased number of members

was tangible evidence of the employers' "strike" against the terms of the five-year contract then in force, and now temporarily set aside, which called for \$1.29½ an hour for day work, until the forty-hour work week shall go into effect "permanently" April 1, 1933, at which time the hourly rate of pay is to be \$1.42½ by day and higher at night.

The employers' "strike" has resulted in the reduction of pay to \$1.22½ an hour for day work, and \$1.40 an hour for night work, these rates to continue

in force for six months after September 18, at which time rates are to be agreed upon or present five-year contract rates shall become effective. This reduction, representing 5 per cent of the day-work rate, is all the employers can point to as evidence of victory in the effort to get employees to realize the intensively competitive situation they are facing, and with which we deal here.

The employers stated their dilemma in the long preamble to their "strike" declaration, which is worded as follows:

"Economic conditions which have seriously affected all businesses are daily taking a most frightful toll from the printing business. Reserves are rapidly being wiped out and, in many instances, capital structures are

being eaten into to such an extent that bankruptcy seems to be the only way out for many printers.

"Printing buyers are demanding lower prices, which the closed shops are unable to meet, principally because of the maintenance of wage scales that are operative within the closed shops—rates which are wholly and totally out of line with the spirit of the times, and general reductions in various lines of industrial and commercial activity. The demands of printing buyers for lower prices and

the inability of the closed shops to respond to these demands is resulting in loss of business, which is being sent to out-of-town printers and to open-shop printers in Chicago. This situation will become more serious as the pressure of the buyer continues.

"Thus the survival of the closed-shop printing industry in Chicago depends on a reduction in wage scales."

This statement describing conditions not only applies to Chicago but also to New York City, where there has been a hubbub developed over the fact that the big three-volume city directory, a project started by the Emergency Unemployment Relief Commission of that city to give jobs to New Yorkers, will go to Detroit. R. L. Polk & Company, who contracted to get out the job, publicly announced that the work can be done cheaper in its own plant in Detroit.

Union men assert, by actions and by words, that, regardless of outside competitive conditions and inside restrictive rulings, union employes should be kept profitably employed, and if the employers fail to keep them busy, there is something wrong with sales policies. Recent speeches and articles of union leaders could be cited as evidence of this attitude on the part of the unions.

Poor salesmanship on the part of employing printers of New York City cannot be blamed for the transfer of the composition and printing of the three-volume city directory from New York City to Detroit. Newspaper items report that officials of New York Typographical Union No. 6 have expressed resentment because the city directory will be done in Detroit instead of in New York City and that awarding of contract to be executed in Detroit by the Emergency Unemployment Relief Committee of New York City was inconsistent with the whole plan of producing a city directory, which was to provide work for New York City men. Notwithstanding union protests, newspaper editorials, complaints of employing printers, R. L. Polk & Company will do the job in Detroit according to every indication. All this is a reminder of the language of the Chicago printers: "The demands from printing buyers for lower prices and the inability of the closed shops to respond to these demands is resulting in loss of business, which is being sent to out-of-town printers. . . ."

The New York City directory, copies of which will be purchased in large numbers by business men, who also will pay sums of money to the publishers for advertising space, is an example of a printing order which is subject to inter-city competition. It represents a combined expenditure of more than \$550,000 by both Emergency Unemployment Relief Committee and business men. The inter-city competition was such in this case that one leader of the New York City printing industry published his opinion that "no New York City printer seems really anxious to do the job, for to do it at the figures quoted will mean a very large spot of red on his ledger."

Out of that New York City controversy has come illuminating published information. The employing printers there who figured on the directory job did not expect production would average more than 5,000 ems an hour for each operator of a typesetting machine, and this expectation was based upon production records, which in many cases fall below that average. The average of the machine operators in the Polk plant is said to run from 8,000 to 9,000 ems an hour. New York City union rules require proofreading to be done by members of the union, whereas in Detroit, where the typographical union is relatively much weaker, "proofreading" is said to have become office work known as "checking" and payable at the rate of \$12 to \$15 a week for office employes. (Page 5, August 22 issue of *The Im-*

print, published by the New York Employing Printers Association.)

Metropolitan centers such as Chicago and New York City provide the highest union wages in the printing trades and are subject to shop rules which are not applied to competitive printers in towns and cities where living prices are lower and the unions are weaker.

In a printing plant employing about forty compositors within the Chicago jurisdiction, the work in the makeup department was so slack one night that a compositor was laid off for the night. He pointed to a man working at the Ludlow composing unit, declaring to the foreman that he claimed that man's job because priority rules required the laying off of the man with the lower priority standing. The superintendent of the plant was called into the discussion and pointed out to the claimant of priority that he was a good stoneman but probably not a good Ludlow typographer, as was the other man. Notwithstanding the difference in qualifications for the particular job, the Ludlow specialist was laid off that night and the stoneman was put on the Ludlow job. The next morning, the publisher, who expected certain proofs of advertising pages to submit for approval to his customers, was told by the printer that because of enforcement of the union priority rules on the night side the expected proofs could not be delivered. The customer became angry. Resetting the order by experienced Ludlow workers became necessary, and the extra cost had to be borne by the printer. The superintendent of the plant explained to the owner of the plant why the cost records on that order would be higher than usual, and the result of that "on-the-carpet" conference was that the man who had insisted that his priority standing be recognized was discharged for inefficiency. The controversy growing out of that incident cost the printer and the typographical union hundreds of dollars and was the subject of many debates, the publication of which has filled many pages of periodicals issued by typographical unions.

That incident and subsequent incidents caused the head of the printing and publishing concern to make a deal with another group of printer-publishers which, with a well equipped typesetting plant, also equipped with rotary presses, is now operating within thirty miles of

A COPY SUGGESTION

A Ringside Thought

SEVENTY thousand people sat in on the Schmeling-Sharkey fight and paid half a million dollars for the privilege. Let's beat that into our brains: In these tight days, seventy thousand persons dug up from \$2.30 to \$23.00 apiece just to see a fight!

That must prove something or other, if one reasons it out. There's still money in people's pockets, that's sure; and they still spend for what they want.

Booklets, catalogs, folders, broadsides—any or all of these help to make people *want* things.

Forceful copy in a publication advertisement used by The Charles Francis Press, of New York City

the western limits of Chicago, and two plants formerly employing from sixty to eighty compositors have passed from out of the jurisdiction of the Chicago union. That "country" plant is operated under union conditions as stipulated in that locality, with the wage rate of about \$0.94 an hour on a forty-four-hour work-week basis. The label of the Allied Printing Trades Council appears weekly on tons and tons of publications set, printed, and bound in that plant.

Hard four-lane roads, improved for motorists, have shortened the time required to transport the type forms from that composing room to various press-rooms, thirty miles away, to one hour. Teletype machines installed in Chicago and Oak Park plants make possible the immediate transmission of late copy from the authors to the "country" composing room. Many other out-of-town plants successfully competing with the union-operated Chicago plants could be described in similar words.

Restrictive shop rules in such small-town plants are not enforced as they are in metropolitan cities, for the most part because the employees seem to have a better appreciation that employers and employees are partners in the business and must work together if they expect to maintain their service in the face of competition of plants located geographically nearer to the offices of buyers.

City printers employing union labor have not invented stories about the out-of-town union competition upon the one hand, and the open-shop competition on the other, in order to force down union wages—or to oppress workers. They face such competition daily. There are scores of sales offices maintained in Chicago by printing and lithographing concerns whose plants are located in cities within a radius of 400 miles. In order to overcome the distance factor, some of the competing concerns not only use the teletype and motor trucks but employ airplanes for service purposes.

The printers of Chicago—employing union labor—have also some of the largest and best-managed printing plants in the country to contend with as competitors—plants in which the union rules are not known, for they are operated on a strictly non-union basis. The wages of skilled employees upon the hour basis, with a forty-eight-hour work week as

Is McGraw-Hill's Plant Closing?

Apparent inability of the New York Printers' League to obtain a satisfactory basis of arbitration from the executives of Typographical Union No. 6 may cost several hundred New York City printers their jobs. The McGraw-Hill Company, long a leading publisher of trade and business journals and books, is reported to be negotiating with the J. B. Lyon Company, Albany, New York, and at the same time is considering moving its own plant into New Jersey, where lower wage rates prevail.

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Mr. A. A. Schwartz of the Art Color Company of Dunellen, New York, is joining the staff of a plant at Jamaica, and is expected to bring to it all the MacFadden printing business.

standard, range from \$0.80 to \$1.00 an hour. No limits are placed upon them as to machine productivity, although in some plants they are paid bonuses to produce higher than the stated amounts. Naturally, plants of this kind are keen competitors and capture contracts from union-operated plants in Chicago and other cities. Several of the larger non-union printers operate plants also in smaller communities, where wages are lower than they are in Chicago or New York City, or other large cities.

Within the past three years, the non-union houses captured a contract for a mail-order-catalog job that had required about six months' time of 500 members of Chicago Typographical Union No. 16 to set up each year. Another mail-order house, which for four decades had set up its own catalog with union compositors, has abandoned its plant employing sixty to one hundred compositors, and the job is now being produced by non-union compositors. A publisher who had employed union help for about fifty years shut up shop about six months ago, and his work is being done in the same non-union plant. Thus the typographical union of Chicago has lost, in these three cases, about 650 jobs.

"Thus the survival of the closed-shop printing industry in Chicago depends upon a reduction of wage scales," states

the declaration of the "striking" employers of the Chicago district.

Some years ago, during one of the periodic wage controversies by and between Chicago printers and the unions, I asked one of the employers of union labor why he and others had not taken steps to employ non-union labor to provide for the operation of their plants, in the event that the union would not agree to their proposals for better terms.

"We would not be loyal to union principles, if we did that," was the answer.

In the present competitive conflict, all that the "loyal" union employers are asking is that their employees show by their actions that they will work loyally to help overcome the competition thrust upon them by out-of-town union and Chicago non-union concerns. These employers have not made and are not now making any plans to operate non-union plants, notwithstanding angry threats made during the heat of the recent controversy. And no group knows this better than do the union leaders, who are trained industrial warriors with cultivated sources of information which run into the most unlikely places.

What is desired by union employers, as I have observed them, is that employees should consider themselves part of their teams, willing to make "sacrifice hits" to advance the cause of the business. Thus will the union plants—properly financed and managed—be able to meet the inter-city and open-shop competition—and survive, say employers.

Less politics within the unions and a more coöperative spirit will furnish most of what employers of union labor hope for. After all, they point out, loss of business means less work for union men.

New York Printers' League Posts Wage-Cut Notice

A queer situation, approximating the "strike-lockout" which was in effect in Chicago a month ago, is taking place in New York City, where the Printers' League has posted a notice of wage-scale reduction and abolishment of priority. It is reported that many of the larger plants are recruiting non-union compositors to continue operation uninterruptedly if this action forces a union walkout in any or all plants.

John Fahey, union organizer, regards the move as foolish and apt "to inflame

the men and make further negotiations impossible." He reports that when international Typographical Union President Howard reaches New York City a strong effort will be made to settle all difficulties amicably.

The employers' notice follows:

It is the desire of this company to operate a union composing room. No contract being in effect after October 1, 1932, between the Printers League and Typographical Union 6 and pending the settlement of the terms of a new contract by means of conciliation or arbitration employment in this composing room on and after October 1, 1932, will be subject to the following conditions:

Basic Wage: Old contract hour wage rate to remain in effect until October 16, 1932. On and after that date the basic wage rate of \$1.12½ per hour to be effective unless an arbitration board of five men to settle the wage rate has been organized and is operative. This board to consist of two representatives of the union and two representatives of the league, which board shall select the fifth member. If the fifth member has not been appointed by October 12 he shall be appointed by the presiding judge of the Appellate Division of the Supreme Court for the First Department.

Hours: Five days per week (six-day operation optional with employers).

Priority: On and after October 1 this office will not recognize priority. Foreman to be the sole judge of competency and the composing-

room employees are to be employed, laid off, and discharged by the foreman on basis of his judgment of competency to perform the work.

All other conditions of the old contract not in conflict with the above to remain in effect until the new agreement is reached.

Giant Halftones Are Proof of Printers' Capabilities

By LEE AUGUSTINE

Strange to say, the introduction of a new brand of cigarettes and the dedication of a new bridge brought about the question of what has been the largest halftone ever made.

Recently there was dedicated at Sydney, Australia, the long, massive Sydney Harbor bridge. It is said to be the largest arch bridge in the world. At the same time an Australian tobacco manufacturer introduced a new brand of cigarettes. To add to the effectiveness of the cigarette advertisements, which were in the form of double-page spreads, the manufacturer had a large halftone made from a photograph of the Sydney Harbor bridge to run across both pages.

This halftone was made by Hartland and Hyde Company, Ltd., Sydney, and

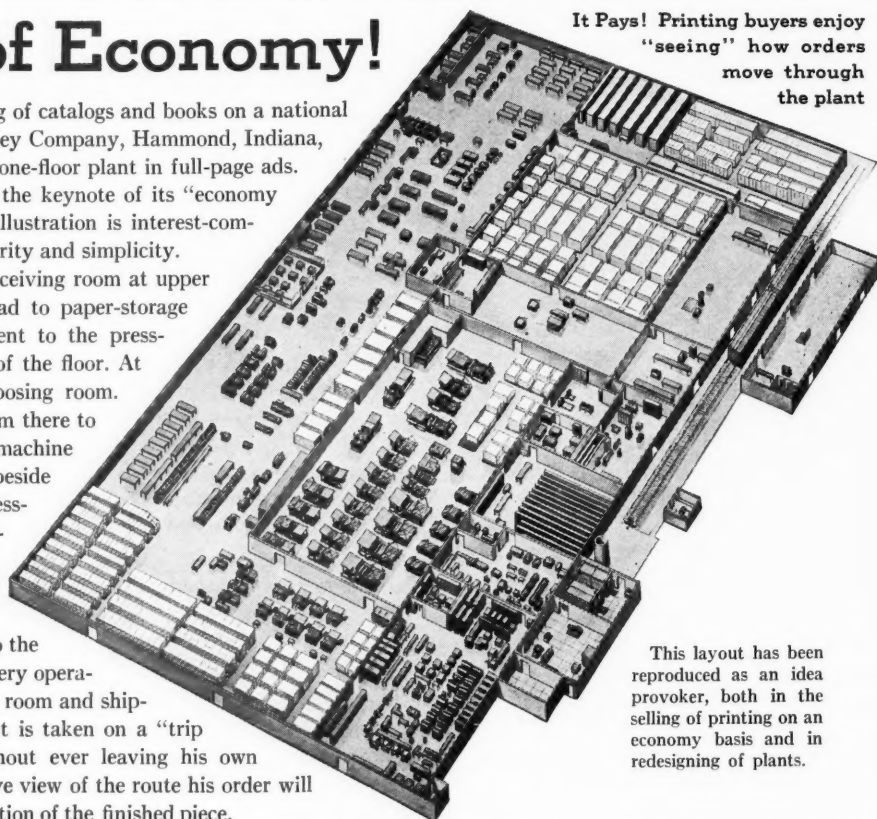
measured 35½ inches by 22 inches. So large was this halftone that only three newspapers in Australia could handle it. According to *Newspaper News* of Australia, the engravers had to build special etching baths to accommodate this huge halftone. The patching of the negative was a difficult job, done exceedingly well. *Newspaper News* closed its story with the statement that it is very doubtful if a bigger halftone has ever been published in a newspaper in any other part of the world.

Following this, the Bush Krebs Company, Louisville, Kentucky, submitted proof of a halftone it had produced, 60½ inches by 9¼ inches. It was made from a photograph taken of the students and faculty of the Kentucky State Teachers College. In making this halftone six negatives were used and they have been patched so skilfully that it is difficult to find the places. The Louisville company advises special equipment had to be built for this job. While the Australian halftone was half again as large as the plate from the blue-grass country, its width was but half.

Proof of Economy!

GOING AFTER printing of catalogs and books on a national scale, W. B. Conkey Company, Hammond, Indiana, uses this diagram of its one-floor plant in full-page ads. "No wasted motion" is the keynote of its "economy and speed" copy. The illustration is interest-compelling because of its clarity and simplicity.

Paper, entering the receiving room at upper right, goes straight ahead to paper-storage room, which is convenient to the press-room occupying center of the floor. At lower right is the composing room. Work moves upward from there to the foundry, plate, and machine rooms. The inkroom is beside the entrance to the press-room. Leaving the press-room in foreground, the printed sheets enter the folding room, from which they travel to the left through various bindery operations to the book-storage room and shipment. Thus, the prospect is taken on a "trip through the plant" without ever leaving his own office. He gets a bird's-eye view of the route his order will take from copy to production of the finished piece.



It Pays! Printing buyers enjoy "seeing" how orders move through the plant

This layout has been reproduced as an idea provoker, both in the selling of printing on an economy basis and in redesigning of plants.

U. T. A. Extends Welcoming Hands to the Entire Printing Industry

ECONOMISTS and more honest politicians have "hinted" delicately for months that the return of prosperity is up to John Public himself. The notable and esteemed saviors of the nation have confessed themselves at a loss to cope with the present problem, although fine words are being orated during the present political campaign.

This new attitude was foreseen a year ago by leaders of the printing industry. At that time, the need for organizing more effectively to help themselves was not fully or generally recognized by printers, whose leaders were prophets crying in the wilderness of depression. Fear still did the steering in business.

Response has been enthusiastic to an invitation of the United Typothetae of America for every person connected with the graphic arts to take part in a conference, which will be held concurrently with its convention at Cincinnati on October 17, 18, and 19. Not only will the master printers from every part of the nation be present, but also representatives of paper houses, ink-makers, press builders, and the many other allied lines of the printing industry.

The sessions of the convention proper are as follows: Monday—10 a. m., opening session; 1 p. m., production; Tuesday—10 a. m., marketing; 1:30 p. m., the international conference of the printing industry; Wednesday—9 a. m., executive meeting, with afternoon and evening open for entertainment; Thursday—9 a. m., election of officers; 10 a. m., education session. A detailed program appears on the following page. Study it with profit.

Changes in the by-laws will be proposed at the executive session with a view toward reducing dues and revising the set-up of the board of directors.

The education session will be a program for more appreciation of printing and publishing. The proposition requires teaching students to have an appreciation of the physical aspects of printing and the editorial significance of publishing. A study made in Detroit disclosed

that, for any other cause beyond the printer's control. It is understood that the storage of customers' property is solely for the benefit of the customer. However, in the event that the customer and printer consent to a separate agreement whereby the customer agrees to pay the rental value of the space occupied by his property and/or care and keep thereof and insurance thereon, from then on it becomes a bailment for the mutual benefit of both customer and printer and the printer is liable for failure to exercise ordinary care of the property.

However, the greatest interest is being displayed in the conference of the entire industry. Subjects to be discussed in this great open forum are: Financing, relation of the printer to his bank; Machinery terms and related subjects; Extension and standardization of credit policies; Standardization of paper sizes and printing machinery; Selling policies of paper merchants and other groups; Consideration of the formation of a Graphic Arts Council.

That latter subject is the nub of the whole conference, according to the industry's active workers. An open-mindedness, it is suggested, will seize upon practices prevalent in the industry which have long been bones of contention. A great eagerness to work together is expected to clear away minor points which thus far have delayed the triumphant forward march of the industry. Concessions by every group are expected to further any sound proposals made.

The topic, Financing, deals with plans for easing of credit and loans to printers requiring additional capital to complete work in progress. Machinery terms and related matters will come up next, and is expected to take some time. It is a major question.

Master printers' organizations have for years deplored the old practice of "trial installation" sales, as well as the small down-payment purchase allowing



WILLIAM PFAFF

The greatly-admired U. T. A. prexy, more popularly known as "Bilfaff," expects the coming Cincinnati convention to again make history

a woefully low ratio of expenditure for books and magazines by families.

A revision in the trade custom relating to customers' property is to be presented to the convention for approval. The text reads as follows:

Customers' Property: All customers' property that is stored with a printer is at the customer's risk, and the printer is not liable for any loss or damage thereto caused by a fire, water, leakage, theft, negligence, insects, ro-

deferred credit on the balance. Irresponsible persons have obtained new or used presses for nominal down-payments, received type, paper, ink, and rollers on credit—and become “printers.” During the time such remain in business they play hob with prices. Eagerness to attain volume causes them to accept orders at a loss, driving reliable printers down to their level. Many press-builders and others have long appreciated the handicap this places upon themselves, but competition of less stable houses forced them to operate on a similar plan. Reliable printers had their share in this, because they in turn were forced to demand equally long credit. The vicious circle is one of the many things which have spurred desire for a Graphic Arts Council, such as is proposed.

The “shoestring printer” very often will be careless of providing for future payments, a prominent federation secretary points out, hoping to meet them “after getting established.” The impossible combination of circumstances this class has imposed upon the industry has forced the sound printer to conserve his assets, in many instances to the extent of refusing to buy new equipment from manufacturers fostering such competition. Who loses, printer or dealer?

Resale of obsolete equipment is another problem that is to be discussed. The Printers' Supplymen's Guild and Printing Trades Secretary-Managers' Association have evolved a proposal for classifying machinery as to obsolescence—trade-ins in proportion—with provision that such machinery shall be hammered into junk on the premises. The plan doubtless will be offered to the conference for consideration.

Printers and manufacturers both will gain, proponents say. Printers, because such equipment will no longer induce

cost-ignorant competitors to make ridiculously low estimates; manufacturers, since each destroyed press, folder, or stitcher means a greater market for new equipment, and because trade-ins will be lower than at present.

Credit and selling policies of paper merchants and other groups should find everyone in accord, since these matters have received several years' testing in various larger cities. Consideration of standardization will find a coöperative spirit manifest by all interests.

It is not expected that a Graphic Arts Council will spring into life full-blown from this conference. However, the plan is not new with the printing industry. Auto manufacturers have campaigned strongly for several years to force junking of automotive vehicles past a certain age, holding that worn parts make such machinery a public menace.

The U. T. A. is to be felicitated on taking the lead in sponsoring this conference. Much good can come of it toward establishing the industry on a sound basis. Highlights of the convention program are as follows:

Monday Morning, October 17
OPENING SESSION

The opening session will include the official greetings by the mayor and typographic officials of Cincinnati and responses by President William Pfaff. J. O. McKinsey, Chicago, will make the convention's keynote address.

Monday Afternoon, October 17
PRODUCTION SESSION
(Tentative Program)

1:00 P.M. Convention is called to order by President William Pfaff.

Address, “Uniform Filing System for Standardized Paper Samples,” representative of American Pulp and Paper Association and National Paper Trade Association.

1:15 P.M. Address, “A Letterpress Printer Goes Offset,” Bert C. Chambers, vice-president, Bartlett, Aldus Press, New York City.

1:35 P.M. Address, “Modernizing Our Mechanical Departments,” Robert S. Pearce, manager, The Maqua Company, Schenectady, New York.

2:15 P.M. Address, “Production Standards by Motion Time Analysis,” A. B. Segur, president, A. B. Segur & Company, Oak Park, Illinois.

2:45 P.M. Address, “Typothetae Unit Cost Data as a Means of Stabilizing Prices.”

3:15 P.M. Report on the Activities of the Standing Committee in Charge of Simplified Practice Recommendation No. 22—Paper.

The session of the finance and accounting section will be called to order at 3:30 p. m. Program and meeting place will be announced at that time at the convention.

Tuesday Morning, October 18
MARKETING SESSION

10:00 A.M. Convention called to order by President William Pfaff.

SERIES OF SALES DEMONSTRATIONS. Based on problems selected from a Sales Club Program, showing three strata of sales:

- a. Competitive.
- b. Constructive.
- c. Creative or Suggestive.

The demonstrations will be given by members of Sales Clubs.

Mr. Ellsworth Geist, S. D. Warren Company, New York City, will act as buyer.

11:30 A.M. Symposium: “Selection, Training, and Compensation of Printing Salesmen.” By typographers.

12:15 P.M. Presentation, “The Printing Sales Manual,” David P. Porterfield, director, U. T. A. Department of Marketing.

Tuesday Afternoon, October 18
INTERNATIONAL CONFERENCE OF PRINTERS
AND ALLIED INDUSTRIES

1:30 P.M. Conference called to order by President William Pfaff.

Presentation of Vice-President Julius S. Weyl, Philadelphia, chairman of the Board of Directors, as presiding officer. Statement of Purposes of the Conference by Mr. Weyl.

OPEN FORUM. Discussion of problems affecting the printing industry and graphic arts groups, including:

- a. Financing. The relationship of the printer to his bank in the matter of credit. Loans and help.
- b. Machinery Terms and Related Subjects. Resale and obsolescence.
- c. Extension and Standardization of Credit Policies.



The beautiful skyline of Cincinnati, as it is seen from the river, makes as inspiring a picture as does the prospect of accomplishment at the convention. No doubt many printers will feel an urge to take a boat ride on the “Big Muddy” out of sentimental regard for oft-repeated sagas of the showboats



JOHN J. DEVINY

The popular and progressive U. T. A. secretary, upon whom all the responsibility for the program has to a large extent rested and who will, of course, take an active part on the floor during the convention

- d. Selling Policies of Paper Merchants and Other Groups.
- e. Standardization of Paper Sizes and Printing Machinery.
- f. Consideration of the formation of a Graphic Arts Council.

Tuesday Evening, October 18
GENERAL ASSEMBLY

7:00 P.M. Assembly called to order by John R. Demarest, presiding officer of the General Assembly.

OPEN FORUM. Discussion and consideration of Services and Activities of the U. T. A. and Local Typothetae organizations affiliated with it.

To be participated in by U. T. A. Board of Directors and members of the General Assembly, comprising presidents of international departmentals, auxiliaries, district federations, and Local Typothetae organizations.

Wednesday Morning, October 19
EXECUTIVE SESSION

9:00 A.M. Convention called to order by President William Pfaff.

9:15 A.M. Report of Treasurer G. Frederick Kalkhoff.

9:30 A.M. New Business.
Consideration of Amendments to Charter and By-Laws.

Thursday Morning, October 20

9:00 A.M. Convention called to order by President William Pfaff.
Election of Officers.

Thursday Morning, October 20
EDUCATION SESSION

10:00 A.M. Convention called to order by President William Pfaff.

10:15 A.M. Address, "Education and the Needs of Industry," Raymond Walters, president, University of Cincinnati, Cincinnati, Ohio.

10:45 A.M. Address, "Five Years of the Typothetae Foundation at Carnegie Institute of Technology," Professor David Gustafson, United Typothetae of America Professor of Printing, Carnegie Institute of Technology, Pittsburgh.

11:15 A.M. Open Forum, "The Appreciation of Printing." In charge of John Clyde Oswald, managing director, New York Employing Printers' Association.

- a. The Printer's Attitude.
- b. The Customer's Attitude.
- c. The Attitude of the Teacher of the Future Printers and the Future Customers.

Speakers: Maurice N. Weyl, Edward Stern & Company, Philadelphia; J. Horace McFarland, J. Horace McFarland Company, Harrisburg, Pennsylvania; Harry L. Gage, vice-president, Mergenthaler Linotype Company, Brooklyn.

U. T. A. DEPARTMENTALS

INTERNATIONAL TRADE COMPOSITION
ASSOCIATION

Monday Afternoon, October 17

2:00 P.M. Convention called to order by President Edward W. Libby.

2:20 P.M. Report of International President on Year's Activities.

2:45 P.M. Report of Secretary John J. Deviny.

3:00 P.M. Report of Treasurer John T. Fuhrman.

Discussion of Recommendations.

3:15 P.M. Report of Membership Committee, Howard O. Bullard, New York, chairman, takes charge.

Discussion of Ways and Means to Promote Membership.

3:30 P.M. Report of Advertising Committee, Arthur S. Overbay, Indianapolis, chairman, will be in charge.

Discussion of Ways and Means to Advise the Trade Composition Business.

3:45 P.M. Report of Trade Customs Committee, John W. Shields, Bridgeport, chairman.

4:15 P.M. Address, "Keeping Costs in a Trade Composition Plant," Dennis A. Sweeney, executive secretary, Indianapolis Typothetae.

4:35 P.M. Address, "Making Typography Support the Copy in Advertisements," Arthur S. Overbay, Typographic Service Company, Indianapolis.

5:00 P.M. Open Forum for Miscellaneous Discussion.

Tuesday Afternoon, October 18

2:00 P.M. Convention called to order by President Edward W. Libby.

Address, "Estimating Trade Composition"—A practical demonstration, Fred W. Hoch, New York City.

2:30 P.M. Address, "Eloquence in Type," Jacob Reisz, Cleveland, Ohio.

3:00 P.M. Address, "Adjusting Production to Meet Changes in Sales Volume," Herman L. Lewis, Detroit, Michigan.

3:30 P.M. Address, "Insurance—And What You Should Know About It," Charles E. Bance, New York City.



L. A. BRAVERMAN

As president of the Cincinnati Typothetae, L. A. Braverman, of the Procter & Collier Press, one of the country's most up-to-date printing plants, is reported to have done an excellent job on arrangements

4:00 P.M. Address, "Can Trade Practices on Metal Be Standardized for the Industry?" Louis A. Trevisan, Cleveland.

4:30 P.M. OPEN FORUM:

Time has been allowed here to bring up for discussion subjects relating to the trade composition industry which have not been touched upon in our program.

5:00 P.M. Election of Officers for 1933.

Reports of Committees.

Appointment of Special Committees.

TYPOTHETAE SECRETARY-MANAGERS

Monday Afternoon, October 17

2:00 P.M. Meeting called to order by President C. C. Means.

Open Forum devoted to discussion of problems of local secretaries in their conduct of the work of Local Typothetae organizations.

5:00 P.M. Election of Officers.

TYPOTHETAE COST ACCOUNTANTS

Wednesday Morning, October 19

9:00 A.M. Meeting called to order by President Edward H. Hollaman.

Round Table Conference.

12:00 M. Election of Officers.

Two other conventions are to be held in Cincinnati in connection with the Typothetae. The Employing Printers' Association of America will meet at the Hotel Netherland on October 16 and 17, after which members desiring to do so will attend the U. T. A. sessions.

Also, the Advertising Typographers of America will convene simultaneously with the U. T. A. at the Hotel Gibson.

Rutledge Is "Happy Warrior" of N. E. A. Promotion Work

■ By PROF. JOHN H. CASEY

MEET HARRY RUTLEDGE, selected as executive-secretary of the National Editorial Association. Under his management the N. E. A. headquarters at St. Paul and the N. E. A. field director's office at Northfield, Minnesota, will be consolidated under one director at Chicago by the action of the association's board of directors, which met at Hotel Sherman, in Chicago, September 19-21. He will take charge December 1.

It is generally believed this will usher in a new era of association activities, including a more determined effort along national-advertising lines. It undoubtedly means a step towards making the association a more aggressive business organization with an enlarged service program for the membership.

But who is this man Rutledge? Is he "big" enough to arouse the full possibilities of this potentially effective and influential organization 4,000 strong?

This much is certain. He comes well recommended. During the last four and one-half years he has served successfully as field manager of the Oklahoma Press Association. In that position he has been notably adept at developing political advertising for member newspapers and at other efforts towards bolstering organization finances. He has accomplished much in heading off legislation damaging to newspaper interests of his state by keeping an eagle eye on the legislature while in session.

In 1931 the Oklahoma Press Association observed the culmination of some of Rutledge's effective work when the association was notified that the state corporation commission had ordered into effect a new and uniform low carrying rate for newspapers transported by the buses. Rutledge had nursed this matter along for months, gently urging such a ruling. It will save the large and small dailies of the state hundreds of dollars annually as long as it is in effect.

Rutledge took charge as field manager for the Oklahoma Press Association in March of 1928, establishing his

office on the campus of the state university at Norman—after nine successful months as a special salesman for the Western Newspaper Union in Colorado, Arizona, and in New Mexico. He was about to buy a country newspaper in Texas when engaged by the Oklahoma Press Association as its manager.

As a state-press field manager, he has achieved national recognition not only



HARRY RUTLEDGE

in his special field of press-association work, but as a writer for the journalistic trade press. He is author of "Newspaper Advertising and The Retailer," published about two years ago as a University of Oklahoma bulletin and sent on request to interested persons of the newspaper world in all sections of the United States. Its contents were originally delivered publicly by Rutledge in a series of radio talks over radio station WNAD at Norman.

Before turning his attention to newspaper work, Rutledge was a Missouri school teacher, having served one year as principal and one year as superin-

tendent of schools at Ravenwood, Missouri. Later he was for three years superintendent of schools at Burlington Junction, Missouri.

Rutledge is a graduate of the University of Missouri school of journalism, class of 1926. While there he became a disciple of Dean Walter Williams, now president of the university. Walter Williams was president of the National Editorial Association some forty years ago, before Rutledge was born.

The new executive-secretary of the N. E. A. was born on a farm near Green City, Missouri, thirty-three years ago. His early schooling was obtained in a country school house. He attended high school at Green City. Before appearing on the university campus, he matriculated one summer term at the State Normal School at Marysville, Missouri.

As advance man and platform manager of a chautauqua two summers, following his graduation from high school, he visited several states, sizing up each town visited as to publishing possibilities. During his teaching days he continued to plan for a journalistic career. Teaching was merely a means to an end.

About a year ago Rutledge was asked by President Williams to join the faculty of the school of journalism. This offer was declined, because Rutledge believed his future lay in press-association work rather than in teaching.

For the past year, as president of the Newspaper Association Managers, Incorporated, the national organization of state-press field men, and as a member of the N. E. A. board of directors, he was one of several N. E. A. leaders instrumental in mapping a thorough reorganization of the projects planned by the National Editorial Association.

He will replace Executive Secretary H. C. Hoteling of St. Paul, the association's first executive secretary. Mr. Hoteling, who has creditably conducted the affairs of the headquarters office for twelve years, has been in poor health for some time. During recent months his poor health has become a matter of serious concern to himself and friends. It is also understood that Mr. Rutledge takes over for the present the work of Herman Roe, field director, who recommended to the association the discontinuance of his own office in his annual report to the last N. E. A. convention.

Here Is How to Reduce Your Costs While Increasing Wage Rates

■ By J. D. TOWNE

THE PRINTING INDUSTRY for years has overlooked the many advantages inherent in acceptance of the principles of industrial engineering. Had it sought out the benefits of scientific management, it would now be reaping the rewards of lower operating costs comparable with the rates achieved in some other industries. However, the printing industry, with a few exceptions, moves along, in so far as management is concerned, in nearly the same paths as were well trodden twenty-five years ago.

When Herbert Hoover appointed his committee to seek "Waste in Industry," printing was one of the divisions chosen for investigation. This committee has reported that it found but two printing plants where satisfactory attempts had been made to eliminate waste and to reduce labor costs by means of principles of progressive management.

However, four years ago, one of the largest magazine-publishing houses in this country retained the services of an engineer to supervise a complete time-study analysis of every operation in its large plant, and to use the results obtained from these studies for installation of a wage-incentive plan. Within the same period, other printing concerns have taken similar action. Some of these plants handle considerable commercial printing on a highly competitive basis, with frequent "rush" orders ranging in size anywhere from 100 up to 25,000 or 50,000 press impressions.

Printing executives should not believe that it would be hopeless to attempt a wage-incentive plan and accurate operating control under such conditions; on the contrary, these conditions are the strongest argument for such control, in order to produce work of satisfactory quality within the time limit promised, and at a cost that allows a profit.

By far the most important phase of this work is Time Study. The usual un-

Wage-incentive plans have worked successfully for many printing plants. This brilliant engineer tells how others have done it. Of course, it would not pay in small shops

derstanding of time study is "timing out a job," with all the stress on the "time" and practically none on the "study." Of the two, "study" is by far the more important and, while it is necessary to determine the "time" for each operation, greater savings in costs are almost invariably obtained as a result of careful and detailed "studies" being made.

Basically, the same plan of analysis and study remains constant in any size or character of plant, but the application of the results of these analyses and studies will vary in every plant, regardless of their similar product. In other words, the successful plan of time study, wage incentive, and production control should be built up to suit the conditions that exist in each plant, rather than to

turn all plant conditions upside down merely to make them suit the requirements of some standardized system. An idea that may be most successful in one organization may prove, through such study, to be of little or no value in the next. However, it is an interesting fact that when the basic principles of wage incentives are carefully maintained, the labor savings in each plant have consistently attained or exceeded 20 per cent.

In starting this work in any printing plant, a man should first be chosen from within the organization, if possible, who is by temperament capable of making time studies. I say that he should be taken from the regular staff in order to avoid, as far as possible, any natural opposition a group of workers may have to a stranger coming into their plant to study, and raise questions concerning their work. While this person from the regular organization may know nothing of time study, if he has an analytical mind and good personality, he can soon be trained for this work under proper supervision. This procedure of securing a member of the plant's organization to make these vital time studies has purpose when the installation of the wage-incentive project is done. With the outside consultant no longer present, the plant still has a man constantly available who is familiar with every detail of the installation project, and from his close association with each step as the work progressed, is qualified to explain any question that may arise later.

Some organizations may not have a qualified man available to handle this

A COPY SUGGESTION

Other Times—and Other Manners

THOSE soft days when anybody could make a profit on anything, any time, are gone . . . perhaps for a long time. Right now your prospects are a bit uncertain about what they should buy, if at all . . . or from whom.

This means just one thing—doing a better selling job.

Take your printed things: booklets, folders, catalogs, posters, broadsides. Every one must be planned with extra care—and printed with extra care.

Our aim is to give each customer a mighty big dollar's worth for every dollar he spends with us.

Effective copy in a publication advertisement used by the Charles Francis Press, of New York City

type of work; in such cases a new man should be employed. The right kind of man can fit himself into such a position without causing ill-feeling among other workers, and he should always be employed with the understanding that he is a permanent unit of the organization.

In beginning the actual work of taking time studies, to determine the production standards upon which to base a wage incentive, the start depends upon individual plant conditions. At times, due to some peculiar circumstance, one department, or an operation, may seem to the management to be especially out of line from a cost standpoint, causing so much difficulty that it is practically "the neck of the bottle" with regard to production. In that case it may be advisable to start work immediately upon this sore spot, regardless of where it fits into the regular routine of work.

Where no such condition exists, the logical procedure is to follow the regular flow of the work, first through the several composing-room operations: (a) Layout or markup; (b) machine composition; (c) hand setting; (d) make-up; (e) proofreading; (f) stonework; and (g) miscellaneous. And after these naturally follow all the pressroom divisions, varying according to the types of presses operated: (a) Jobbers; (b) vertical presses; (c) horizontal high-speed; (d) one-color flat-beds; (e) two-color flat-beds; and any additional styles or types of presses that may be included, as well as the regular departmental miscellaneous operations. Then the bindery may offer such operations as pertain to pamphlet and magazine binding, or the larger number of more intricate operations of edition binding. A separate time study would be made of each and every such binding operation performed.

Besides the various operations in the strictly productive departments, practically every class of indirect labor lends itself to the same type of study and analysis, with equally satisfactory results. Paper and stock handling, care of rollers, maintenance of the equipment and plant, receiving and shipping departments, general clerical, etc., have all been brought under the same control.

As an actual example of how these studies are made and what results are obtained therefrom, let us consider a typical case of machine composition in a large composing room. This depart-

ment contained twelve slug-casting machines of the usual types, each working full time when the studies were started, on a considerable variance of jobs. This covered a wide assortment of classes of work, varying from jobs of a few lines each to regular advertising work, circulars, pamphlets, and extended magazine editorial matter.

It was first determined that these several classes of work varied from an operation standpoint not only according to the actual amount of composition on each, but also, and in the case of short orders, to a very large degree, by the amount of handling required of the machine itself, the galleys, and the magazines which contain the matrices. After these variables were listed and studied, a proper time allowance was determined for each item of work with the intention of obtaining a correct total allowance for all of this work on each kind of job by simply adding together the time for each and every operation. These allowances are listed in the Bonus Instruction.

With these varying and miscellaneous operations provided for, there remained the problem to determine proper allowances for the actual setting of the ma-

chine composition. This also demanded detailed studies, extending over several weeks, in order to cover satisfactorily the various type faces and styles used in that plant, as well as the many different classes of work set there.

Actual composition, whether machine or hand, will vary as to time required in regard to *width* of character, rather than *type size*. True, frequently the widths of characters will increase in somewhat the same proportions as the type sizes increase, but it is also true of the machine faces, for example: six-point No. 2, and Bold No. 1; seven-point No. 2, with Gothic No. 3; eight-point Bodoni, with Italic; nine-point DeVinne, with Italic; ten-point Garamond, with Italic, all fall into the same classification in considering the average number of characters in a twenty-pica line of composition, although there is a wide variance in the actual type sizes. In order to properly classify each type face and size in this respect, naturally each kind must be studied separately to obtain this average width, which is controlled not only by the length of the alphabet, but to a far greater extent by the frequency with which each letter of the alphabet occurs in a typical piece of English composition. The development of this classification is one of the most important steps in the study of either machine or hand composition, and consequently must be considered carefully, as any inaccuracies at this point will be multiplied many times in the finished set-up.

The actual striking of the keys to release the matrices is comparatively an easy study to complete, and about the only other item to affect the set-up is the actual casting speed of the machine. The usual speed of these machines is slightly over six slugs a minute, so that no matter how short the line measure may be, or how swiftly the operator can actually operate the keyboard, the machine itself will not produce the slugs faster than its mechanical speed, and so no table of standard time allowances can correctly exceed this basic speed.

The following "Bonus Instruction" will exhibit in some detail, after the time studies have been taken and analyzed, how the final results are built, put into permanent record form, and used not only for office and estimating purposes, but also for instruction and information of foreman and operator. In the opening

A COPY SUGGESTION

Is It Appropriate?

A LAW firm's use of a loud, bright, flashy letterhead would be a bit startling, to say the least . . . and it would not inspire confidence. If a theatrical or amusement enterprise should use a quiet, dignified letterhead it would make folks yawn and would give them the impression that the concern was "dead"—that it lacked pep, vitality, and action, all vital in the theater.

How about the letterhead *you* use? Is it appropriate? Does it express the character and personality of your firm? Does it typify your business? Is it in keeping with the times, or out of date?

Folks do judge us by the letterheads and other printing we use, the same as we judge a girl by the way she arranges her hair or a man by the kind of tie he wears. It is natural and instinctive to judge by appearances, and often your letterheads and your other printing are the only contact you have with your prospects. Make them picture you.

So by all means see to it that your printing is appropriate.

Effective cover-page copy which appeared recently in the respective house-organs of a New York City printer and one in St. Louis; probably syndicated

paragraph there is included an absolute guarantee to the workmen against rate cutting. This gains the confidence of the men, but it can only be maintained when the rates have been set as the result of careful time-study analysis, and consequently represent close to the best performance possible in that plant.

BONUS INSTRUCTION No. 38; Composing department; Machine composition (Slug Casting); please note this carefully:

The following bonus will be paid in addition to, and entirely independent of, regular wages, based upon the efficiency of the worker, determined from actual performance as opposed to the standards as outlined below. These bonus prices will not be lowered no matter how long this operation may run, provided the equipment, method, and duties, as specified in this instruction, remain unchanged.

Equipment—(Under this heading the twelve machines are listed in detail as to model number, serial number, running speed in revolutions a minute, how equipped as to metal pot, distributor, etc., as well as size, type, and make of drive motors. This information is here listed so that if there is ever a change in equipment, necessitating a change in rates, there can be no question in regard to what the equipment change consists of.)

Method and Duties—One Operator—Bonus Class 8—Bonus will be figured on good production only, on a daily basis, for each machine considered separately.

Each operator will receive all work, copy, and necessary instructions from the machine supervisor, and will be responsible to him for quality of work produced. The operator must pay particular attention that slugs produced have a good face, and will guard against as many front and back squirts as possible. He will deliver all finished work to saw, keep his machine well supplied with metal, and clear all stops of the distributor.

Standard Allowances—For inferior work or errors, the operator will be penalized the total standard minutes represented by the work it is necessary to reset, if he corrects it himself; if it is corrected by another operator, he will be penalized double the total standard minutes represented by the work necessary to reset. First setting of work from copy will receive standard times as covered in table herewith, according to the type-classification and pica-length of line. This work must follow accurately all written and verbal instructions, and slugs will be placed in galleys ready for sawing. Alterations and corrections will receive an additional standard of five hundredths (.05) of a minute per line higher than regular first set standards. On magazine "back of book" makeup, the following standards will apply:

First twenty-five lines reset on each page from original galley (including runaround)—.05 minute per line higher than first set standards. All additional lines reset, regular first set standards. Handling galleys from storage, etc., two minutes per page. See example following.

There will be no additional allowances made for measure changes, liner changes, etc., except a temporary allowance for irregular measure where in three or more successive lines each line is a different length; for this class of work, the standard time applicable to the longest measure will be used for each line in the group.

A COPY SUGGESTION

Business IS Using More Printing

THE DIFFERENCE between 1932 and 1929, for the up-and-going concerns, is the difference between *using* printing and *wasting* printing.

The business firms that are holding their own or are striding forward have never ceased to make printing pay dividends. They use it carefully and judiciously. But their care and judgment is not being wasted on getting prices; it is exercised in getting results.

Botz Printing Company, Jefferson City, Missouri, accents the policy of judging printing on results rather than price. They find it pays dividends

An additional allowance will also be made for changing magazine fonts: Top change, 1 minute; center magazine change, 2 minutes.

Daily allowance for complete cleaning, oiling, greasing of machine, and preparing for day's operation, with assistance of supervisor, 10 minutes. No excess permitted.

Classification List—(Here follows a complete list of type faces and sizes, classified according to the average number of characters for each pica of composition, as described in a preceding paragraph. This particular plant has eighty-two different sizes or faces of matrices for this group of machines, ranging from five-point to thirty-point, and divided especially for this particular purpose into twelve classifications, lettered from Class A up to Class L, for identification purposes.)

Penalties—The operator will be penalized by resetting work which is not satisfactory, without credit to be given for making corrections. Where it is necessary to have another operator make corrections, the first operator will be penalized double, as covered under the heading of "Standard Allowances."

In addition to the above stipulated penalty, the management reserves the right to use further disciplinary measures wherever they may be considered advisable.

Example—An operator has worked an 8¼-hour day (525 minutes) and produced the following good work:

Lines	Class	Picas	Minutes
500	E	18	130
700	E	12½	147
300	E	13½	66
200	C	11	42
200	D	12	42
*200	E	Back of Book	
*1st 25 lines		12½	6.5
*bal. 175 lines		12½	37
Daily allowance			10
Handling galleys from storage			4
5 top magazine changes			5

Total—Standard Minutes489.5

Then: Dividing
490 Standard Minutes
525 Actual Minutes

By referring to Bonus Chart following, we find at 93 per cent efficiency for an 8¼-hour day, the operator will receive \$1.72 bonus, in addition to his regular daily wage.

BONUS CHART

Based on an 8¼-hour day—Class 8

Per Cent Efficiency	Per Cent Efficiency
75\$1.00	93\$1.72
76 1.04	94 1.76
78 1.12	96 1.84
80 1.20	98 1.92
82 1.28	100 2.00
84 1.36	102 2.08
86 1.44	104 2.16
88 1.52	106 2.24
90 1.60	108 2.32
92 1.68	110 2.40

NOTE: No bonus will be paid when the operating efficiency is lower than 75 per cent.

In regard to the form of wage incentive shown in the foregoing instruction, this bonus is independent of the worker's hourly rate. That is, the hourly rate is guaranteed to the worker regardless of his production, or percentage of efficiency. However, when his performance for any one day attains 75 per cent of the standards determined from the time studies, for that day he receives extra compensation in the form of bonus, and the higher his production above the 75 per cent mark, the higher is the bonus he earns. The bonus classification will vary in some relation to the class of work being done, as well as the average wage paid. It is customary to establish the bonus classes so that the worker will be able to earn approximately 20 per cent of his regular wage in bonus when his production is 100 per cent of the established standards. Conversely, he would earn about 10 per cent of his regular wage in bonus when he attains 75 per cent efficiency, at which point the bonus earnings begin. The higher the bonus earned by the worker, the lower the unit cost to the employer.

As a further example of the application of these methods, let us consider a typical pressroom job. In this case, a similar approach through a time study was made, as in the composing room. The analysis showed that after a proper mechanical running speed was established for the class of work handled, and certain standard time allowances made for differing miscellaneous operations, such as press washups, oiling, changing from one class of stock to another, loading feeder, etc., the remaining problem, and one that required considerable detail study, was the actual makeready.

In segregating makeready from other press operations, it was again found that here were many repetitive elements that the pressman had to perform for each

makeready, regardless of the job. These repetitive elements included—set new chase, replace tympan, adjust aligners and delivery, ink distribution, placing of spot sheet on cylinder, adjusting feeder, and similar operations with which all printers are thoroughly familiar.

In fact, taking the entire series of sub-operations that make up the complete operation of press makeready, the only elements that could be classed definitely as variables, that is, varying according to the complications of work at hand, were "marking-out" and "spotting-in."

These operations were given careful study, and the time variances thus were found to be closely related to the square inches of printing area on the job—that is, the square inches calculated from a measurement of the type area, and not having any necessary relation to the size of the sheet on which the job was run. With these time studies and the necessary analyses completed, the following bonus instruction was drawn up and put into effect. Better production and greater satisfaction resulted.

BONUS INSTRUCTION No. 56; Printing press department; Miehle vertical presses.

The following bonus will be paid in addition to, and entirely independent of, regular weekly wages, based upon the efficiency of the press crew, as determined from the actual operating performance as opposed to the standards outlined below. These bonus prices will not be lowered, no matter how long this operation may run, provided the method, equipment, and duties as specified in this official instruction remain unchanged.

Equipment—Two Miehle vertical printing presses; manufactured by the Miehle Printing Press and Manufacturing Company, Chicago; Serial No. V-6323 and No. V-6543; air automatic feeder; automatic delivery; 13½ by 20 inches maximum sheet size; variable speeds by pulleys; 2,110, 2,400, 2,820, 3,240, 3,660 impressions an hour (in this plant).

Methods and Duties—The crew shall consist of—one operator, Bonus Class 6; one helper, Bonus Class 4. This crew will operate two Miehle vertical presses.

The operator will be held responsible for the satisfactory operation and output of the press, and for the work of the helper. It should be understood that, although special duties are assigned to the helper, the operator will always be responsible for the quality of the work as well as the condition of the equipment, and the amount of waste produced.

Operator: The operator will receive all instructions from the department foreman, and will be responsible to him in producing a high quality of work. He will see that presses are thoroughly dismantled, set chase in bed, replace tympan paper and make the press ready complete, marking out and spotting in, etc., as necessary to secure a satisfactory impression, and a press proof identical with copy, that will receive a final okay from either proof-

reader or pressroom foreman, or both if required. He will closely watch the press proof which he pulls for errors in either composition or layout, and report same to department foreman. He will also watch deliveries while the presses are running, keeping quality of work produced up to standard required.

In the morning, the operator will oil his press completely and replace ink on rollers and plate in preparation for the day's run. At night, he will swing back fountain and wash press and rollers sufficiently for overnight.

The operator will work in close unison with the helper in order to keep the non-productive hours at a minimum.

Helper: The helper will follow closely all instructions given him by the operator, and carry out orders as carefully and promptly as possible. He will dismantle the press thoroughly and set chase properly in place, replace tympan paper and finish makeready complete, marking-out and spotting-in, etc., as necessary to secure a satisfactory impression, and also a press proof identical with copy, that will receive a final okay from either proofreader or pressroom foreman, or both if required. The helper will watch closely press proof which he pulls for errors in either composition or layout, and report same to operator or foreman. He will also watch delivery while press is running, keeping quality of work produced up to standard for the department.

In the morning, the helper will oil his press completely and replace the ink on rollers and plate, in preparation for the day's run. At night, he will swing back fountain and wash press and rollers sufficiently for overnight.

Standard Allowances—Total makeready allowances given in table below; running time—3,660 impressions per hour (exclusive of tissue and tag); all overnight allowance—7 minutes (includes oiling); changing from tag to paper, or from paper to tissue—2.50 minutes; wash-up between jobs, 5.50 minutes; includes replacing ink. (Allowable only with okay of the foreman.)

The above standard allowances, at 100 per cent efficiency, include 10 per cent fatigue allowance for complete makeready.

TOTAL MAKEREADY ALLOWANCES

Square Inches	Time	Square Inches	Time
Type	Allowance, Minutes	Type	Allowance, Minutes
20	15.00	105	25.00
22	15.30	110	25.50
24	15.60	115	26.00
26	15.90	120	26.25
28	16.20	125	26.75
30	16.50	130	27.00
35	17.25	135	27.50
40	18.00	140	28.00
45	18.75	145	28.25
50	19.50	150	28.75
55	20.00	155	29.25
60	20.50	160	29.50
65	21.25	165	30.00
70	21.75	170	30.50
75	22.25	175	30.75
80	22.75	180	31.25
85	23.25	185	31.75
90	23.75	190	32.00
95	24.25	195	32.50
100	24.75	200	32.75

(NOTE: This table is given for illustration only, and may not be applicable to any other pressroom in the country, except in principle.)

Penalties—The entire crew will be penalized for runs of bad work by the deduction of ten times as many impressions from that day's count as have been run bad. In cases where it is impossible to determine on what day the spoiled sheets were run, the deduction will be made from the last previous day on which bonus was earned by the press crew.

In addition to the above stipulated penalty, the management reserves the right to use further disciplinary measures wherever they may be considered advisable.

BONUS CHART Based on an 8¾-hour day

Per Cent Efficiency	Operator Class 6	Helper Class 4
75	.75	.50
76	.78	.52
78	.84	.56
80	.90	.60
82	.96	.64
84	1.02	.68
86	1.08	.72
88	1.14	.76
90	1.20	.80
92	1.26	.84
94	1.32	.88
96	1.38	.92
98	1.44	.96
100	1.50	1.00
102	1.56	1.04
104	1.62	1.08
106	1.68	1.12
108	1.74	1.16
110	1.80	1.20

NOTE: No bonus will be paid when the operating efficiency is lower than 75 per cent.

On account of the wide variety of Miehle vertical presswork, I have left it to the reader to make up an example from this bonus instruction, bearing in mind that his press crew's efficiency is determined by dividing his total minutes work into the total standard minutes allowed for that particular type of work.

A careful study of this instruction discloses that an accurate method for measuring a pressman's daily performance is established, regardless of the number of makereadies, followed by whatever size runs of press impressions his jobs may require. This daily measurement is actually made throughout the plant, not only for the pressmen, but also for the compositors, and all other workers on a productive basis. Daily reports are compiled departmentally, with little cost, showing the record of each workman, and the average performance for the entire department, affording an unquestionable control for each foreman and superintendent, by pointing out unerringly the strong and weak operators and departments. These daily records are accumulated both weekly and monthly, by departmental divisions.

From this point, it is but a step to the use of these time-study standards and records for accurate estimation of the

manufacturing costs and proper selling prices. These are points of decided interest to every employing printer, but form too large a subject to be discussed properly in this article. Suffice to say, no printer, fortified by a sound plan as above outlined, can take an order at a loss ignorantly, for his data on cost are based upon actual operating conditions as they exist in his own plant.

In closing, may I stress the almost limitless value of this work for the printing industry, if it is properly handled from the outset; on the other hand, I must mention the pitfalls that await the concerns that rush into it without the proper foundation and direction. Printing, and its contributing operations, is a most complicated and precise industry, in which perfect work is always demanded. Nothing must be done to lower present quality standards, but we should all endeavor to raise these standards to an even higher plane. The application of these principles of industrial engineering, through the intensive time studies and analyses that are made, through the absolute operating control that is developed, and finally through the opportunity afforded of immediately penalizing the workers for any inferior production, actually raises the quality of work produced, even while the labor costs are reduced generally from 20 to 30 per cent. The increased earnings of the workmen reduce turnover of labor, promote personal efficiency at a profit to the employer, and help create that ideal of all progressive managers—a contented personnel, working harmoniously.

(EDITORIAL NOTE: Attention is called to an article on wage incentives which appeared in THE INLAND PRINTER for October, 1931.)

Weekly Publication Placed on Doorknobs of Homes

Die-cut advertising pieces, or hangers, have been used on milk bottles by dairy firms, and on doorknobs by a variety of merchants. But the idea of a weekly publication using the form of a doorknob hanger is distinctly rare.

Appropriately enough, *Doorknob* is its name. Published by The New Rose Press, of Lexington, North Carolina, this weekly comprises a single sheet of fairly heavy 14 by 10½ stock, printed on both sides. Editorial matter consists of household hints, interesting facts, jokes, and similar copy.

Typographic Scoreboard

October, 1932

Subject: VOGUE

100 Half- and Full-Page Advertisements in Issues of
September 15 and October 1

Type Faces Employed

BODONI	34
Regular (M*), 24; Bold (M), 2;	
Book (T**), 8	
GARAMOND (T)	20
Old Style, 15; Bold, 5	
FUTURA (M)	9
Regular, 5; Light, 4	
VOGUE (M)	6
Regular, 3; Light, 3	
CASLON OLD STYLE (T)	5
EVE (M)	4
Light, 2; Bold, 2	
KABEL LIGHT (M)	3
BERNHARD ROMAN (M)	2
DELLA ROBBIA (M)	2
MONO COCHIN (M)	2
NICOLAS COCHIN (M)	2
BASKERVILLE (T)	1
BOOKMAN (T)	1
GOUDY BOLD (T)	1
KENNERLEY (T)	1
WEISS ROMAN (T)	1
*M—Modernistic; **Traditional	
Ads set in traditional types	38
Ads set in modernistic types	56

Six of the advertisements are not included in the above-given tabulation for the reason that five are hand-lettered and one is set (largely) in type imitating typewriting. And affecting the score, of course, is the fact that the display of fourteen of the advertisements credited above to traditional types appeared in faces of modernistic character. On the other hand, only one of the advertisements credited to modernistic faces had display in a style considered traditional.

Weight of Type

Ads set in light-face	46
Ads set in bold-face	42
Ads set in medium-face	6

Style of Layout

Conventional	76
Moderately modernistic	17
Pronouncedly modernistic	7

Illustrations

Conventional	44
Moderately modernistic	36
Pronouncedly modernistic	18
(No illustration was used in two of the advertisements)	

General Effect (all-inclusive)

Conventional	27
Moderately modernistic	58
Pronouncedly modernistic	15

Sane modern types—not the bizarre, cubist and freak faces such as ushered in the so-called "modernistic" era of typography, now seldom seen in smart advertising display—score quite a gain over the so-called traditional styles in the issues of *Vogue* considered here. The latter were used for the body (generally with related display) in 53 per cent of the advertisements covered in the July score-board and the two issues here analyzed mark a drop to 38 per cent.

As to specific type faces, a modest gain is scored by Bodoni over the second leader, Garamond, sans-serif faces are shown to be just holding their own, and a slight loss is chalked up for Caslon.



In their physical aspects Scorekeeper considers these the best modern and conventional or traditional advertisements which appear in the issues of *Vogue* covered by this analysis

Sydney Curfew Law Was Premier Printing Produced in Australia

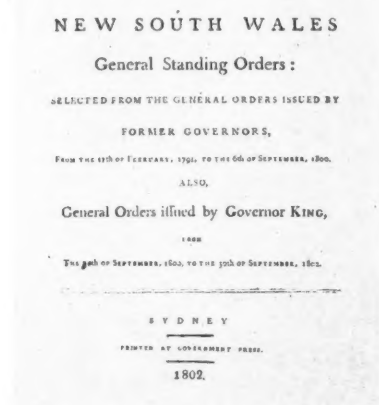
■ By DOUGLAS C. McMURTRIE

EVEN a robust infant community cannot carry on without a printing press, and Australia was no exception to the rule in its early days.

The first printing on the island, which now constitutes a great commonwealth, was done in 1795, when a printer turned up at Sydney and began operations on a small press which had been brought there eight years earlier but had lain in storage for sheer want of a man properly qualified to produce work on it.

In November, 1795, colonial printing was begun at Sydney, New South Wales. Secretary Collins made note that: "A small printing press, which had been brought into the settlement by Mr. Phillips, and had remained from that time unemployed, was now found to be quite useful; a rather decent young man, one George Hughes, of some abilities in the printing line, having been found equal to conducting the whole business of the press. All orders were now printed, and a number thrown off to insure a more general publication of them than had hitherto been accomplished."

The earliest known specimen of Australian printing which has survived is



Australia's first printed book, of which three copies exist, one in the British Museum (here reproduced), and two in Mitchell Library of Sydney

INSTRUCTIONS to the WATCHMEN of the TOWN DIVISIONS.

THE Watchmen are to apprehend all Night Walkers and all Disorderly and Suspicious Persons, and to detain them till they are examined by the Sitting Magistrate.

They are to interrogate all who are found lolling about in their Division not being Inhabitants thereof, and cause them to give an account of themselves. If they call themselves Free People and off the Store, they are to produce their Certificates, if they are People travelling from Parramatta, the Hawkesbury or any other distant place to Sydney, they are to produce their Passports or Leave from the persons authorized to give them.

Watchmen's Servants will have Passes from their respective Masters.

The Watchmen will inform themselves of all Strangers who may come to reside within their Division and report them at the end of the Week to the Civil Magistrate. They will be particularly careful to secure and bring before the Magistrates all Gamblers and Drunkards, and to enforce in their respective Divisions a due reverence for the Sabbath Day, and not to permit any to be idly Strolling about during Divine Service.

A Bell will be rung as soon as possible, which will ring the Working Parties to and from their Labor, and also at the Hour of Nine in the Evening, at which time it is expected that all the inhabitants shall betake themselves to their several habitations unless they are obliged to be abroad on any particular business.

The Watchmen on going their rounds are to examine the doors and windows of the different houses in their Division, and to call the hour of the Night as nearly as they can guess.

Although the office of Watchman in most Towns is performed at the expense of the inhabitants, being for the public security, yet the Governor in consideration of the trouble attending the faithful discharge of such a duty thinks fit to order that the persons so officiating shall be allowed what is called the Free Ration for themselves and families, an occasional supply of Store and half a pint of Spirit every Saturday, if their diligence may deserve farther notice the Magistrates will have an eye to them and recommend them to other indulgences.

Sydney, Nov. 28th 1795

By Command of His Excellency.

Printed by George Hughes on the first press brought to Sydney, this broadside is the earliest extant specimen of Australian printing. The original, in Mitchell Library, Sydney, reproduced by permission of the Trustees

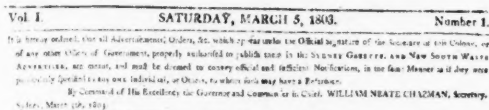
one of these orders of the Governor, an exceedingly quaint broadside entitled *Instructions to the Watchmen of Town Divisions*, which is dated in manuscript, November 18, 1796. This and a few similar broadsides are the only known production of the press during the five years it was operated by Hughes, who did no printing after 1799, then disappearing completely from the records.

In November of 1800, George Howe reached Australia and began work with the government-owned press. He was a son of Thomas Howe, pioneer printer on the island of St. Christopher in the West Indies, who had a press at Basse Terre, St. Christopher, from 1746 until after 1775. George Howe was born at St. Christopher in 1769 and several years later went to England, where he worked as a compositor in the office of the *London Times*. He was officially named government printer of New South Wales in 1802, and in that year he issued the

first book printed in Australia, the *New South Wales General Standing Orders*, with the imprint: "Sydney: Printed at Government Press. 1802." Part two of this book, *A Continuation of General Orders*, was printed by Howe in 1806.

By 1803, Howe was anxious to begin a newspaper, and made the necessary appeal to Governor King for permission to utilize the government press for this purpose. This was granted, and the Governor explained his actions in a note to the Colonial Office: "It being desirable that the settlers and inhabitants at large should be benefited by useful information being dispersed among them, I consider that a weekly publication would greatly facilitate that design, for which purpose I gave permission to an ingenious man who manages the government printing press to collect the material weekly, which, being inspected by an officer, is published in the form of a weekly newspaper, copies of which as

The second press established in Australia was set up in 1803 at Sorrento, the present site of Melbourne, where Lieutenant-Governor David Collins supervised the erection of a printshop under a gum tree upon the beach. Official orders only were printed, the work being done by three men, one of whom,



ADDRESS

PRINTED, 1000 Gallons.
The above is to take the Civil and Military Officers at Norfolk Island.
By Command, Sec. W. M. L'AMARAN, Sec.
Government House, March 4 1899

Incumbent as the Collectors were which
threatened to oppose our Order and
we are happy to affirm that the

The utility of the FAVOR is the COLONY.
It is not open to any of the information,
all, we hope, be satisfactory and ac-
knowledge. We have a great audience

These are a major and important contribution. We are indebted to Political Officers, or their Australian counterparts, for the information we are only able to have accomplished, we find confidence we have done our duty, in a position to merit the appreciation of the Australian and Foreign Affairs Parliaments.

[illegible]

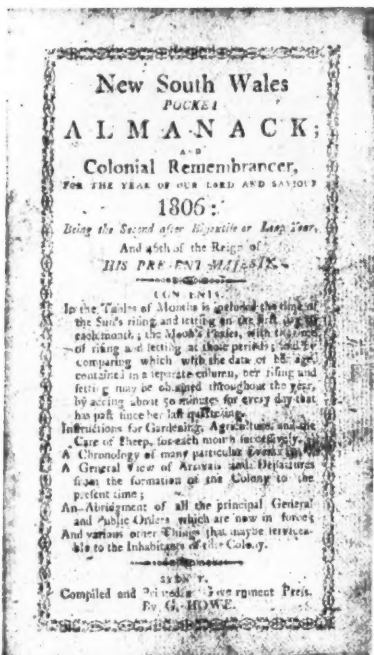
Melbourne's first printed newspaper, begun in manuscript, and suppressed after this issue. As you will readily note, page one lived up to the name. Nothing but advertisements appear in the edition. Public Library of Victoria copy

John Pascoe Fawcner, born in London in 1792, seems responsible for the *Melbourne Advertiser*. In 1829 he had



begun the *Launceston Advertiser*, the earliest newspaper published in Launceston, Tasmania, and, after losing this paper for publishing libels in it, Fawcner crossed the strait to Melbourne and started another paper there. The *Melbourne Advertiser* appeared January 1, 1838, in manuscript form and was not printed until the tenth issue, after the appearance of which it was suppressed, the requested government sanction having been refused. Official approval was finally secured, however, and in February, 1839, Fawcner established the *Port Phillip Patriot*, which he sold in 1845. The second Melbourne paper was the *Port Phillip Gazette*, established in 1838 with George Arden and Thomas Strode as its original publishers.

Adelaide had a newspaper even before it had a location, for the first settlers brought with them the initial number of the *South Australian Gazette and Colo-*



Begun in 1806, the New South Wales Almanack was issued annually for many years by George Howe

nial Register, which had been produced in London. Robert Thomas and George Stevenson, the publishers, also brought along a press which was set up on the beach at Glenelg, while waiting for the permanent town site to be chosen. Only small official documents were printed at Glenelg, but by June 3, 1837, the press had been moved to Adelaide and the first Australian number of the *Gazette and Register* was published.

Art Printing Earns Profits; Our Frontispiece Is Proof

WHENEVER A CUSTOMER raves over your dummy—afterward weeping that the price is too high—a little ingenuity still may win the order. A perfect example of this is "The Gibson Book," created by the Bacharach Press, Cincinnati, for the Greater Hotel Gibson of that city (where the U. T. A. will meet).

The frontispiece of this issue of *THE INLAND PRINTER* consists of an illustration used in that book—printed on the paper that helped Bacharach sell the project. The brochure was printed with brown and gold on India tint offset paper, stucco finish. Cover was brown.

The original plan for the book called for tip-in halftones. The hotel manager enthused over the dummy but kicked at the cost of the tip-in. The artistic effect created by the rough-finish stock pleased him, and the salesman returned to the plant with misgiving. Frank J. Kamp, manager, soon set his mind at rest, telling him that halftones could be printed directly on the rough surface. Specimen proofs shown the hotel people won approval—and the order.

This is how the book was produced. Three manila tympan sheets first were placed on the cylinder with two sheets of fifty-pound book paper, which were withdrawn when the rubber blanket was added after makeready. All cuts were made a trifle over type high. The form rollers were set lightly on the plates and snug against metal distribution rollers, and full color was run.

Enamel stock of same weight as text paper was used for makeready. Overlays were made out of 100-pound enamel in two series and trimmed about two points from edges of cuts, especially on edges without a line. All makeready was put directly on third manila sheet. The rubber blanket was placed directly under the draw-sheet after makeready was put on. Bacharach used a rubber impression blanket obtained from the International Printing Ink Company.

Type and halftones were printed at same time, with a rubber blanket over the complete form. Even better results could have been obtained. Kamp has

declared, by printing type and halftones separately. Halftone forms must be slip-sheeted. In all, forty-seven halftones are printed in the volume, each page being trimmed with twelve gold bleed rules.

What this printing firm has accomplished can be done by any other printing house. The salesman knew he could sell this hotel a sumptuous, expensive, and profitable book if the right effect was achieved. When the stucco-paper samples came in, he felt that a perfect background for his dummy had fallen into his lap and he rejoiced.

That the hotel people agreed, is best expressed by the words of the managing director, C. C. Schiffeler, who called the book "the smartest piece of promotional literature printed for a hotel."

The day of necessarily using ordinary coated stock to assure good printing of halftones is obviously past. Many printers, unfamiliar with "stunt" printing of this sort and meeting objection to cost of tip-ins, have been forced to accept the small profits permitted by "plain printing," usually bought on "price." Care in makeready and the use of rubber impression blankets enable them to avoid that hard-edge, embossed effect which formerly barred the use of rough-texture papers. Trick folds and distinctive binding also help them in again entering the profitable field of artistic printing.

The trend among printing buyers is slowly, but surely, swinging from price-buying to the policy of making every mailing piece pay for itself with results. Advertisers are beginning to realize that the few extra dollars spent for quality are but a drop in the bucket when considered in relation to increased returns.

It pays to experiment with new papers, new processes, and new ideas. Tell your salesmen the outcome of such experiments. You will find that it pays in the increased enthusiasm they display in bringing in new business. They do not want to sell "price" printing any more than you want them to, but salesmen cannot sell quality printing effectively unless confident that such work can be produced in your plant.

Have Your Photographer "Picture" This Letter Folder; He'll Buy!

TO MANY FARSIGHTED printers the reminder that Christmas is only just around the corner will serve to recall the sound of type clicking in the stick, the screeching of the saw-trimmer, the whirr of motors, and the roar of busy presses. Happy days are here again!

The holidays provide a natural increase in volume for many lines of business. A highly-profitable market. Even now, campaigns are being planned to secure this additional profit. And the printer who is creative or is ingenious enough to step up with something that will "do the trick" will get new business for himself—and plenty of it with but slight trouble.

The local photographer will probably be first to begin planning his Christmas advertising. The reason is obvious. All of his merchandise is specially made, to order. The farther in advance that his orders can be produced, the greater the volume of work that he can turn out before Christmas.

Generally, he finds that people will respond to the appeal of Christmas as early as Thanksgiving, that is, they will start posing at that time, and end, of course, with a grand rush the week before Christmas. Naturally it is also to his advantage to get the work in early to avoid these costly last-minute rushes.

But, being human, he, too, procrastinates in ordering his advertising, as do his prospects in ordering their Christmas photographs. More, perhaps, because of natural inability to create or prepare something that will produce results than from any lack of appreciation of the need of advance advertising.

You will find any good photographer is very much aware of the buying habits of the people in regard to Christmas photographs and of the opportunity of selling this very profitable business. He is also aware of the greater-than-ever need of advance advertising.

The piece shown this month is a four-page letter, with an imitation-typewrit-

ten letter on page one, which can be changed for the second mailing. Also, a quantity can be left blank for use in carrying on the regular daily correspondence of the studio.

In order for him to make the most of the short selling-season, the advertising should be planned now. It should be ready to start mailing not later than November 10—repeating the mailing again right after Thanksgiving.

Right now—today—is none too soon to get busy with this piece. It will take a week or two to make the delivery. Then

Photographs as Christmas gifts rapidly are becoming an American habit; the smart photographers use a "personalized" and illustrated letter to remind prospects of their service. This one fills the bill! Study it well!

there is the preparation of lists and the other details incident to mailing, all of which will require time.

This piece should be distributed by mail. It is decidedly personal in its appeal, and should not be distributed promiscuously. The finest results will be obtained if it is mailed first-class and if the salutation is filled in to match the type and ribbon of the letter.

Take a little time right now to study this piece. Read the copy—get the story that is dramatized by the picture. Does it not sell YOU on the idea that photographs are ideal gifts? Certainly it does, and it will sell the idea to others, too.

All right, then let's review the situation. We agree that photographers need advance advertising to realize the full potentiality of the Christmas market. The same reasoning tells us that NOW is the time to start—the earlier the better. We admit that the piece shown here will create desirable sales.

If you have read this far, your interest proves the logic of these conclusions,

and admitting the logic, all you need is the determination to go out right now and see the best photographer in town. Remember that this service is available to only one printer in any town. First come, first served. If your order for the cut gets in first, no other printer in your town can obtain it, so there is no danger of two photographers putting out the same advertising.

And remember, also, that the reproduction shown here is NOT actual size. Limitations of space will not permit reproducing it in full size.

Take a piece of paper 11 by 17 inches, preferably a sheet of bond paper that is coated on one side, and, with a pencil, sketch in the highlights that go to make up the inside spread. It is not necessary to letter in the copy, simply indicate with lines where the copy is to go. Of course, if you can letter in the headings, so much the better. Indicate with lines where the halftone is to go. On the front page sketch in, or paste on, your prospect's letterhead and type the letter in on the typewriter. Simple, isn't it?

This dummy will give your prospect a chance to visualize the piece as it will appear in full size. The copy can be copied off onto plain paper, or you can show the copy and illustrations direct from THE INLAND PRINTER. In this way, your prospect has a chance to compare a full-size dummy with a smaller-size reproduction of the finished piece. His "photographic eye" will do the rest.

Better still, if you are "sold" on the idea, order the electro now, which will automatically protect your home district and assure you that no other printer will be able to offer the same idea. Set up the type and pull proofs on the paper that is to be used, full size, with copy and illustration—everything—leaving nothing to the imagination of your prospect. You can even set up, or paste on, his letterhead and signature, which gives your Christmas-folder idea the smart

appearance of having been prepared exclusively for him and no one else.

If we were given to making wagers, we would bet a penny that if you do what we have suggested, you will sell a nice order to the first good photographer you call upon. Want to bet?

The mechanics of the job are most simple. The page size is 8½ by 11 inches. Sheet size, 17 by 11 flat. The ideal paper is a coated-on-one-side bond, which provides an ideal surface for printing the halftone and a bond-paper finish for the letter. A dull-finish book paper can also be used.

The piece can be printed in one or two colors, depending on how much your photographer-prospect wants to spend. If he wants to fill in names of his prospects, the letter should be printed through silk. Any up-and-doing photographer will have about a thousand names upon his mailing list. As we have mentioned before, the same letterhead, with its illustrated inside pages, can be used for the regular daily correspondence or for follow-up mailings throughout the year with good results.

Estimate on printing an extra 4,000 letterheads, without the letter. Tell your prospect how it will save him money when he solicits business for St. Valentine's Day, Easter, and birthdays. He will appreciate the reminder.

The friendly and dignified invitation to sit for a picture, carried on the inside pages, provides an effective background for the photographer's everyday correspondence. He gains all around!

The figures given below, based on a quantity of 5,000 (letter on 1,000), used hourly rates current in Chicago. If your scale is lower, make the necessary revisions and add your honest and reasonable profit.

Electrotype (6½ by 8 inches, face)	\$4.55
Paper stock	12.00
Composition and makeup	13.00
Lockup (two forms)	5.00
Makeready	8.00
Press run (two forms)	10.50
Ink	1.00
Folding (one fold)	6.50

If order is printed in two colors, add \$3.00 for color breakup and change the lockup and running costs accordingly.

Remember, we pay all costs of copy, layout, and specimen photograph. Consider this piece carefully. Would it interest you in a new photograph? Yes? Then go out and sell it on that basis!

There is plenty of Christmas business to be had for the taking—if you can

This Is How to Place Your Order for the Electro

The electrotype of the illustration in this folder may be purchased at the low price of \$4.55 postpaid. These orders, which must be accompanied by check,

THE Inland STUDIO CENTRALIA IOWA

Mrs. Alfred Walker
1212 Prospect Boulevard

Dear Mrs. Walker:

No doubt you are already pondering the question of appropriate gifts for Christmas that will be appreciated and yet not be too expensive.

Your portrait is the most personal and truly individual gift that you can possibly give and still it does not need to be expensive. Our range of sizes and styles is so great that any taste or any purse can be suited exactly.

Giving portraits will make your Christmas shopping a delightful pleasure. No crowded, hurried, frenzied competition here. Just drop into our restful, quiet studios for a moment and presto—your shopping is all done.

And you need shop but once. Your portrait is the one gift that you can give with confidence that it cannot be duplicated and that it will be appreciated and cherished by every one who receives it—father, mother, sister, brother—relatives, friends, sweethearts.

Tiny details, ordinarily unknown to the public, provide the difference between poor and good photographs. You can rely upon THE INLAND STUDIO to artistically portray every characteristic of your personality—which is YOU.

Phone us for an appointment today. If you will arrange to pose before Thanksgiving we will include with your order for a dozen or more portraits, a beautiful hand-colored portrait as our Christmas gift to you.

Yours very truly

THE INLAND STUDIO

EDL-IS

An expert copywriter prepared this letter especially to lure people into the photographer's studio. Printed under your photographer-prospect's letterhead, it will bring the business to him. He doesn't pay any of the costs of writing and planning it. Nor do you. We do that as a service to our readers. You pay only the electro cost. The idea is free

offer something that "clicks" at the first reading. The copy and the photograph featured in this mailing piece will click with your prospect and his, too.

Photographers must do their Christmas mailing early—and that works to your benefit! You get the order ahead of the usual seasonal rush and, by showing samples of the job, convince others that it is time to order their printing. Doubly effective! Don't waste any time.

draft, or money order for the proper amount, should be addressed to THE INLAND PRINTER, 205 West Wacker Drive, Chicago. Special attention is called to the fact that no electro orders can be filled when not accompanied by the required amount. Delay may permit your competitor to get the jump on you for this piece of work! Remind your customers that last-minute orders cost extra, due to overtime.

**YOUR FRIENDS CAN BUY
ANYTHING THAT YOU CAN
GIVE *except* . . .**

YOUR

Photograph!

Your photograph is an intimate and thoughtful gift that is unlike any other that your friends or relatives will receive. It carries your own charm and your own personality . . . IT IS YOU. And it is the easiest gift to buy . . . Just drop into our restful studio for a few moments, and in plenty of time for Christmas mailing we will present you with any number of beautiful portraits sufficient to cover your entire Christmas gift list. Telephone or write us today for an appointment!

THE
Inland
STUDIO



Like jewels, portraits made by THE INLAND STUDIO become more precious with the passing years, and in time become priceless, most cherished of all possessions

These are the two inside pages of the letter-folder for photographers, reduced to slightly more than one-half size. As printed for your customer, this spread would take a sheet 11x17 inches. The electro of the picture on the right-hand page is supplied full size, of course. There are no other cuts; all the copy is set. It makes an attractive display; one which any photographer would be proud to have carry his message to the public. And it can be used again!

Your prospect can use this same inside spread on all his mail. It will be especially valuable to him in follow-up mailings—and when inviting his prospects to have their pictures made for St. Valentine's Day, Easter, and birthdays. It tells his story as he would phrase it himself. The sample photograph will arouse an irresistible urge in all who see it to sit for their own pictures. It is a real Christmas-business-getter for you. The back page is left blank

LETTERHEAD CONTEST!

.... **Typographers** everywhere displayed so much enthusiasm over the inch-ad contest conducted by **THE INLAND PRINTER** a few months ago we are giving in to demands for a new bout of skill. More than 300 specimens were submitted in the inch-ad display—which means that approximately 300 printers had enough interest in their work, also confidence in themselves and their craftsmanship, to plan and set a *different* inch ad! Even our overseas contributors took to the idea like a duck takes to water. For that reason we are allowing more time to submit entries, so that those clever artists with type can offer their American brethren some competition. Many of you wrote: "That was swell. Let's have another! Why not try us on letterheads?" All right, we will!

The Copy: P. D. Wilson Company, Importers and Manufacturers, Post Office Box 429, Telephone THornwall 5288, 1735 University Avenue, Berkeley California.

You can see several samples of how this copy has been set in the Specimen Review department on page 72.

Here Are the Rules

1. Submit seven press proofs in two colors, one of which may be in black ink.
2. No all-around borders or lines at bottom of sheet are permitted. All copy must appear across *top* of your set-up. (This is only to permit reproduction of the maximum number of entries received.)
3. Copy must be set to fit paper 8½ inches wide (regular letterhead size).
4. Proofs must be mailed flat and each proof must bear your name and address on reverse side. Address to Contest Editor.
5. All entries in this competition must reach the editorial offices of **THE INLAND PRINTER**, 205 West Wacker Drive, Chicago, not later than December 15. Results will be announced in the January issue.

By Way of Saying: Good Work!

FOUR awards are offered for the four best samples submitted, as will be determined by a jury of leading typographers. The best letterhead earns for its creator a check for \$25.00; second gets a two-year subscription to **THE INLAND PRINTER**; third, a one-year subscription; fourth, a six-month subscription. While we know the honor of winning would satisfy any of you we are adding these "accolades" to make it more interesting.

Don't take more than one look at the reproductions on page 72. We want you to work up your own ideas. Remember, your samples must be in two colors. And December 15 is the final day. Let's go, Craftsmen, give your artistic impulses full sway! And may you lead all the rest.

Ideas Are Yeast From Which Big Profits Grow for Printers

• By MAXWELL DROKE

THE SHARP INCREASE in first-class postage rates has resulted in much weeping and the gnashing of teeth by many producers of printed advertising. But it now seems quite possible that the rate increase, instead of working a hardship, may prove to be an advantage to the alert printer. At any rate, I have recently talked with a number of printers who feel that way about it.

One development, which has been increasingly evident in recent months, is the diversion of millions of mailings from first- to third-class. At first glance, it might appear that this would have no material advantage for the printer. Suppose we look closely into the situation: An overwhelming majority of these first-class mailings were letters—processed letters. At best, the printer could participate in the campaigns only to the extent of producing the stationery—a field in which there has always been sharp competition.

Very often, the complete job was turned out by a letter shop; and the printer hadn't even that much of a look-in.

With the turn to third-class mailings, there is a tendency away from the processed letter toward elaborate printed forms. So long as the message frankly is to be a "circular," mailers feel that there is no particular point in imitating a personally-typed letter. Even in the cases where a letter form is retained, it is very likely to be printed. These letters, too, are almost certain to be supported by brochures and pretentious enclosures. Under first-class postage, these enclosures would not be practicable, because of weight limitations.

If the mailing is to go for a single stamp, it must be limited to one ounce. But third-class provides much greater elasticity. Under Section 435½ P. L. &

R., 1. . . ed letter-mail may still be dispatched for one cent, and the weight limit is twelve pieces to the pound—or 1¼ ounces per unit. By paying the third-class rate of 1½ cents, the mailer is privileged to despatch two ounces. A mailing of the same weight, by first-class, under the new rates, would cost six cents. These enclosures mean more business for the advertising printer.

letter and its accompanying enclosures must build prestige. This means profit for printers who know quality.

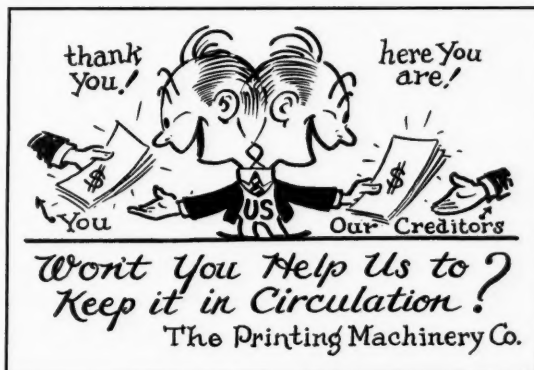
But with the shifting to third-class mailings in full force, a new problem arises. The competition for reader-interest in this field is certain to be keener than ever before. No longer can one employ a conventional No. 10 envelope, with a commonplace black-ink corner

card, and count on maximum attention. The trend is toward "coaxer" captions and alluring illustrations. The printer who can leap over this hurdle with timely suggestions should land many fine envelope orders that otherwise would be placed elsewhere on a price basis.

Naturally, too, there is demand for ingenious new self-mailing forms, to replace the letter. The printer offering that "something new" is certain to be the fair-haired boy. He will pick the plumpest plums, unharried by price competition.

It is no exaggeration to say that not in years has there been so rich an opportunity for the printer with *ideas*, and the ability to merchandise them to his trade. Competition is, and will continue to be, keen among printers who merely seek "a chance to bid."

The new postage rates have focused the spotlight upon still another method of distribution. Many advertisers, seeking to blanket a neighborhood or a community, will give careful consideration to house-to-house distribution. It can be accomplished at less than half the cost of even third-class postage. Admittedly, it lacks the prestige of mail-box delivery (it is against the postal regulations for distributors to place their material in mail boxes), but there are times when the advantage of economy outweighs this consideration by far.



This clever, effective gummed sticker is used by the Printing Machinery Company, Cincinnati, to encourage payment of bills, so that it may "go and do likewise." It is worth trying on your own slow accounts

And there is another consideration which must not be overlooked: For a fixed postage investment, an advertiser may now send *twice as many* mailings as under the former two-cent rate, or three times as many as under the present three-cent rate. And he *expects* to send out more, because he realizes that the green stamps cannot reasonably be expected to bring in as many orders and inquiries as the red ones. If he is to keep within hailing distance of former sales quotas, it is obvious that he must reach more prospects and more often.

Even those who cling to first-class mailings, despite the increased rate, now become much better printing-prospects than formerly. Obviously, if a mailer is paying \$30.00 a thousand for stamps, he must exercise unusual care in the preparation of his sales literature. The

Most of us seem inclined to think of house-to-house distribution in terms of cheap, gaudy handbills. But I fail to see any reason why attractive printed matter should not be similarly distributed. I know of an instance where a retailer for some time has been distributing a nicely produced eight-page, two-color house-organ each month to 50,000 homes. It has proved a business-builder for him. In every community, similar jobs could be sold by the printer who is alert to see his various opportunities.

One consideration in favor of house-to-house distribution, just now, is the appalling number of address changes. Many families are trying to lower expenses by moving to less costly homes or flats, and it is almost impossible to keep a customer mailing list accurate. Lists are out-of-date almost before they are compiled, under such conditions.

It must be borne in mind that third-class mailings do not receive directory service at the Post Office. Of course, it is possible that the new address may be noted by the delivering postman; but this is a matter largely at the discretion of the individual. Regulations do not compel a cabinet search for addresses, and so much third-class matter fails to reach its destination because of inaccurate or incomplete address.

Where first-class mailing is essential, but the cost for a letter is prohibitive, mailers will undoubtedly give thought to the postal, which travels for a cent. This is still another opportunity for the printer. With impressive colors and appealing illustrations, the postal affords "a way out" for puzzled advertisers.

How Much Printing Are You Getting From Dealers?

The shop making money is owned by the man who finds ideas for orders in everyday occurrences. *The Photo-Engraver's Bulletin* concurs by suggesting to its readers that every mailing piece reaching them that is not, or at best is insufficiently, illustrated should be returned with a polite hint to not expect business unless use is made of his prospects' services when possible.

The policy of "scratch my back and I'll scratch yours" is good for printers to remember. How often have you received mimeographed letters, met salesmen not preceded by circulars, etc.?

Who Is to Blame if Printing Orders "Go Elsewhere"?

■ By JOSEPH J. DRYER

This is an old story, but relates to conditions more frequent now than in times past. This master printer of Denver presents it so effectively, we feel confident it will exert wider influence than former articles on the theme. Therefore, we feel it is worthy of publication

HOW OFTEN do we printers hear from the buyer of printing, "You are too high," or, "You are way out of line," when we know the price is fair.

Doesn't it make the Irish in you come to the boiling point to have some buyer, who knows no more about the cost of printing than a Fiji Islander, tell you (just because some other printer, equally ignorant or careless of costs, made a ridiculously low figure) that *you* are *too high* or *way out of line*?

Isn't it too bad that all printers are put on the same level; that printing is just *printing*? If one goes to make a purchase of a suit of clothes, he does not wrangle and argue with the clerk because he asks \$50.00 for a garment, although one that *looks* just like it down the street can be bought for \$25.00. That difference in price reflects the way that suit is made up; quality cut, best of finishing, and style. And it fits. It fills the bill. And the \$50.00 is paid cheerfully and willingly.

Why shouldn't the same yardstick be applied to printing? The paper may be the same, the ink the same, but there is a vast difference in the typography and the presswork, and, of course, in the finished product. It is really pathetic that the average buyer does not consider this when he receives quotations. But, in the majority of cases, he uses the low price as the basis for what the job should cost, and accuses the printer who would render a surpassing service of being a gouger. "You are too high," he says to the fair-price printer, and the printer who does not know costs or turns out a slam-bang job is given the order for the work.

Let us now consider the lowly beef stew. We know that we can buy "a beef stew" in some eating houses for 5 cents. Yes sir, served right under the chin for one-half dime. But, put a fancy name on the beef stew, have it prepared in a sanitary kitchen, served amid spotless linen, and the check may call for 50 cents. Both are *beef stew*, but not even second or third cousins to each other in quality.

Do we accuse the proprietor of a first-class restaurant of being a robber because some side-street, back-alley hash-house serves it for 5 cents or a dime? We all have a certain amount of that thing called pride, and we'd hate to be caught at a counter in a hash-house, eating beef stew. We gladly pay the difference for the quality we get. And again I ask—"Why shouldn't it be the same with printing?"

One of the chief alibis of the buyer is—"Oh, well, it's good enough," or, "It's only a circular." He forgets that cheap printing is high at any price. Printing is made to produce results. Money spent for printed matter that cannot produce is money wasted. I wonder how many buyers ever give this a thought.

I remember, as a youngster, my first job was errand boy in a printshop. The stipend, \$2.50 the week. That was back in the "eighties." Working hours for journeymen, ten hours a day. For errand boys, twelve hours. The errand boy had to be on the job in those days at 6 a. m. His work was to start the fires, sweep out the front and back ends, and be ready to chase out proofs at 7 a. m. He was the last one to leave the office and usually, on his way home, was elected to make several deliveries. There were no bicycles in those days and whenever the "Boy Wanted" sign was hung in the window, it read "must be strong."

What I am getting at is this—my first boss impressed upon me a lesson that I never forgot and that was: "Remember, lad, that as you go through life, whatever

you do is worth doing *well*. And that lesson, taught me first in handling a broom, has clung to me all through the years, and it has helped me much.

Printers have the hallucination that the printing business is *different*. That it, unfortunately, cannot be conducted on a business basis, a standardized basis as other businesses. The utmost difference in price that should carry, between even a poorly-printed job and the best, should not be over 33 1/3 per cent, provided the same materials are specified. But, what do we find? Quotations vary 50, 75 or even 100 per cent or more in many jobs. There is no excuse for it.

What printers need is more pride in themselves; in their work; in having the nerve (or, as some say, "guts") to ask a fair price and stick by their guns. The salesman who calls at our offices neatly dressed creates a favorable impression—receives our attention. Why, then, by the same token, should not even the lowly business card and letterhead (silent salesmen) be garbed in proper raiment?

After all, the biggest liability is the poor business man, whether he be a printer or a butcher, who sells his goods below cost. He goes merrily along—for a while—until his creditors close down on him and then he passes on, with others "holding the sack." Nothing very pleasant in such conditions.

If buyers would remember, trade can only survive when the business man sells first-class goods and asks a fair profit. Such business men can pay fair wages, keep money in circulation in their community, and benefit everyone. The price-cutter is an enemy, not only to himself, but to his neighbors. I beseech my brother printers to stand firm, stop price-cutting, know their costs, take their profit—and prosper.

In this time of depression, with eggs selling at 10 cents a dozen and butter at 20 cents a pound, buyers naturally feel that printing prices should be in proportion. It is a buyers' market—but printers should remember that *their* raw materials have not been reduced in price, as have the materials of other manufacturers. Check up and see if I am wrong in making this statement.

Therefore we *must* insist on a profit over our costs, or we will soon be on the outside, "looking in" on the printers who do practice the principles of honest, profitable business. Better play fair, and stay "inside" ourselves.

Just so long as we are weaklings, permitting our customers to set the price, just so long will our industry be in the condition it is in today. The fault, my brothers, is *not* with the buyers, but with *us*. We must right-about-face and learn the age-old lesson that if we take in less than we pay out, we are headed for the scrap heap or the hellbox. That rule is positive and unfailing.

Courage, and again courage. Let us resolve right now, before we are a day older, that we will ascertain our costs, base every estimate on those costs, and add a profit. If your office is not paying—don't censure the sharp buyer. Put your own house in order and peace will again come unto you and your plant.

Price-ridden Printers Draw Inspiration From Cover

THE FRONT COVER of this issue of THE INLAND PRINTER is a reproduction of one used by *Grafico Risorgimento*, of Milan, Italy. The Spirit of Printing is portrayed as spreading the light of knowledge from the type case by means of books and magazines. The moral of which is that the progress of the world hinges on good printing, and when that lesson is brought home to printers they will begin to earn a profit for their efforts. Printing buyers, too, could profit by its message.

We believe that printers are interested in the printing art of other countries. As part of our service to readers of THE INLAND PRINTER, we plan to reproduce at intervals outstanding cover designs of foreign printing magazines. Like this month's design, it is hoped that such illustrations will prove an inspiration to all who see them. The Spirit of Printing shrivels under lack of appreciation but shows brilliant returns upon any who make an effort to understand. Our cover design expresses the trend of printing thought in other countries and so should prove doubly interesting to our own craftsmen.

Clever Tiny Ads Will Reap Rich Harvest for Printers

Much has been both said and written about printers advertising themselves. Many of them, expert at creating lively, selling copy for others, make little effort to sell their own services.

A person who preaches selling by use of the printed word cannot sell the idea if he does not believe in it himself. Your customers do not depend upon mailing pieces alone to do their selling job. They buy advertising space in various magazines and newspapers as well.

It need not be expensive. This "Tom Thumb" copy of an Augusta, Maine, house occupied two inches:

The Customer Says:



"I like to do business with concerns that



take care of little details as if they were of great importance."

THE TYPO TWINS

The Roy Flynt Service The Augusta Press
At the Red Signs opp. Depot

Even a one-inch ad can tell the story and produce inquiries galore if the copy is clever and appears regularly. Here are two of a series used by a New Bedford, Massachusetts, printer:

WE

Supply Ideas,
Suggest Layouts,
Prepare Copy,
To sell your product
with Reynolds Printing.

Short and snappy; it tells the story:

Save the Energy
that goes into Worry
and put it to Work
with Reynolds Printing.

Have you enough confidence to advertise yourself? If not, you can't really expect others to have confidence in your ability to produce printing that will advertise them profitably, now can you? An unusual mailing piece about yourself will make clients glad to see your men.

Choosing the Right Location the Printer Made It Pay

■ By MORRIS H. WHITCOMB

THERE ARE IN THIS country almost a thousand colleges, and not very far from each you're almost sure to find one or more commercial printers. It has always seemed to me that to a printer so located the nearby college should prove a "gold mine." But in my five years of traveling from printer to printer I can remember only one—a young printer in a Massachusetts city—who really made the most of the opportunities afforded him by virtue of his proximity to the college, and who profited accordingly.

This young printer's first move in his campaign to establish a profitable relationship between himself and the college was to insert a small standing advertisement in the college daily, and also to enter his subscription for the paper. The advertisement served to keep the college aware of his existence, while his careful reading of the paper kept him aware of the college activities which might afford him an opportunity to sell printing.

Reading, in his first issue of the daily, that one of the college organizations was shortly to produce a play, he promptly wrote to the chairman of that organization, reminding the chairman of his existence, his nearness to the college, etc., and asking permission to figure on the printed matter which the production of the play would necessitate. It worked, too—to the tune of a very profitable order for showcards, tickets, and program.

Time after time he repeated this procedure, and time after time it worked. As he became more and more familiar with the various organizations and their leaders the necessity for the solicitation decreased. He came to be known as the "college printer," and any organization in need of printing would come to him of its own accord for suggestions.

Asked how he enjoyed dealing with college students rather than with hard-headed business men, this printer waxed enthusiastic. In comparison with the average business man, with whom price is of paramount importance, the college student is free and open-handed—more willing and more able to pay a proper

price for work which pleases him. Too, the student-customer is more open to suggestion than is the average business-man-customer. Show a business man a more expensive item than he has been using in the past, and he'll say, "The old is good enough for me!" Show a college student a more elaborate dance program than a rival organization had, and he'll say, "Sure, that's what we want!"

Today, only a year since this printer established his shop, no college organization would think of going elsewhere for its printing; and the work he does for

the college itself makes this by far his largest and most profitable account.

Indirectly, too, his knowledge of the college's affairs is of distinct benefit to him. For instance, armed with the just-announced official schedule of the college baseball season, he visited a local sporting-goods firm and easily sold it the idea of putting this schedule into booklet form, bearing the company's advertisement, for distribution as an advertising souvenir among the students. He, of course, produced the booklets—and likewise similar booklets for the football, basketball, and track-meet seasons.

The last time I saw him, this young printer had just completed his campaign to get the most out of his location near the college by signing with it a highly profitable five-year contract to print the college daily newspaper, the monthly magazine, and the college annual.



Let's All Quit Crying and Start Trying!

THE PROOFROOM



By EDWARD N. TEALL

Questions as to proofroom problems and practices are welcomed and will be answered in this department. Personal reply is made when a stamped self-addressed envelope accompanies the inquiry

Mental Coalescence of Pronouns Explains Resultant Confusion

"New York's" confusion of "with reference to him who gave the order" is due to coalescing, mentally, the pronoun to the relative clause, which is probably more familiar in the nominative than in the objective. However, I expect to see the day, in a few hundred or a thousand years, when this distinction of nominative and objective in personal pronouns will have been lost, as the objective inflection of *who* has nearly been lost, and as we are coming to *who's* and *their's*. I used to be concerned about *whom*, but not since I once read that it is "no longer current in natural colloquial speech." This objective represents a coalition of dative and accusative (to say nothing of genders), and also the instrumental case of *what*, so coalition of the vestigial objective with the nominative is simply another step in natural evolution.—*California*.

This is sharp analysis of usage and tendency. It is worth close study. A jolt for the academics; a cheerful bit for those who see our language as a living, changing, growing thing. Incidentally, the dating of this letter is interesting: "First year, Xth Olympiad." What does the writer think of the modern American way of using "Olympiad" to indicate, not (as it correctly should) that four-year period between the Olympic Games, but the games themselves? This fallacious usage is widespread. Are we to give the word a new meaning?

A Passion for Correctness May Lead to Fine Distinctions

One of my friends in the paper trade and I have had a friendly discussion over the accuracy and propriety of the phrase "a new departure." I used the phrase in referring to a printing order done by a new technique, and my friend suggests that the word "new" is redundant as applied to a departure. My view is that a departure is merely a deviation from standard or accepted practice, and there have been many departures throughout the years. Therefore, the most recent one may properly be described as a "new" departure. What is your view on this point?—*Ohio*.

The gentleman states his case well. He and his argumentative friend may be

interested in the fact that Webster supports the correspondent's contention. Defining "departure" as "a setting out, as on a journey; a beginning of a new course," it illustrates with: "as, a *new departure*, a fresh start or a change of plan or method." The dictionary is not a sacred book of divine inspiration, but the folks who write the definitions devote their time and effort to getting at and giving the true meaning of words, and their proper use.

Use of Prepositions Is Often a Puzzle to Proofreaders

Should I have been reprehended for changing "for" to "of" in the following sentence: "The writer wishes to express his appreciation to A, B, and C for the various kindnesses that have been received"?—*Ottawa*.

No; the change was correct. The sentence might better have been reconstructed, to read: "The writer wishes to express to A, B, and C his appreciation of the various kindnesses received." "Thanks for," but "appreciation of."

A COPY SUGGESTION

Coats Off, Sleeves Rolled Up

WE ARE working harder than ever these days, thinking harder, to make every advertising dollar that is turned over to us do its full quota of selling for your business.

When you ask us to develop a plan, for one piece of direct advertising or a whole campaign, we go at it as though our own money were involved. We know that we can hold you as a client only if we get results for you.

If you have \$500 to spend or \$5,000, we'll do our level best to make that money go as far as possible, and do the biggest possible job of selling for you.

Effective cover-page copy from *The Jaqua Way*, house-organ of The Jaqua Company, Grand Rapids

Quotation Must Be Offset From Introduction in Some Way

In a school handbook, we are placing an article on school spirit, in which the author personifies it and has it speak in its "still, soft voice." In my set-up of the job, I have put what the voice says in quotes. The author and some others contend that I should not use quotes. I contend that since personification is employed, the treatment of what the voice says should be exactly as if it were actually a person.—*Alabama*.

You are exactly 100 per cent correct. The matter on the proof accompanying the letter consists of a few introductory sentences explaining that it is the Spirit of the School that speaks. The imaginary speech positively must be set off, one way or another, from the introduction. There are two ways. The simplest is by quotes. The other, by typographical distinction, as setting the imaginary speech in smaller type.

Many Difficulties of Language Are Merely Imaginary

I am puzzled by this sentence: "Whence all but he had fled, and none but I remained." It does not look right, but I can't tell what is wrong with it.—*Oklahoma*.

The pronouns are in the wrong case. The sentence should read, "Whence all but him had fled, and none but me remained." Somehow, we have got so far away from critical standards of correct speech, the sentence with the pronouns in the objective case seems awkward, unnatural, stilted. It would be possible for a clever faker to defend the expression as given by writing it out in this way: "Whence all (had fled) but he had (not) fled, and none (remained) but I remained"—which to my mind reduces it to an absurdity. In the sentence as given, "but" is not a conjunction, it is a preposition. The correct grouping of the words is this: "Whence all (but him) had fled, and none (but me) remained." Does this seem conclusive?

More Discussion of Limit Notice in Limited Editions of Books

I am in complete agreement with the principle that the right-hand page is more formal and better suited to the atmosphere of a book carrying a limited-edition notice. I also believe that there is a distinct advantage in the right-hand page if the book is to be autographed, as it is easier to hold the book open for writing on a right-hand page than for writing on a left page. However, in some books, use of the left page is justified, to avoid an excessive number of blanks. Ordinarily the limit notice on the right would be followed by a blank, and, in a book already overloaded with blanks, I would recommend a left page rather than introduce another blank. Imagine the following layout:

- | | |
|-------------------|------------------------|
| i—Half-title. | ix—Acknowledgment |
| ii—Blank. | (or dedication). |
| iii—Limit notice. | x—Blank. |
| iv—Blank. | xi—Contents. |
| v—Blank (back of | xii—Blank. |
| frontispiece). | xiii—List of illustra- |
| vi—Frontispiece. | tions. |
| vii—Title. | xiv—Blank. |
| viii—Copyright. | 1—Half-title. |
| | 2—Blank. |

It seems to me that the reader is confronted here with an array of blanks which might almost inspire a heated flow of blankety-blank language. Facing blanks at *iv* and *v* is particularly objectionable to me. My judgment in such a case sanctions putting the limit notice on *ii*, and eliminating *iii* and *iv*.—*Ohio*.

Certainly the two blanks facing each other, at *iv* and *v*, would be a monstrosity. Is it avoidable only by putting the limit notice on the left-hand blank back of the half-title, or is the dilemma just a little bit artificial? Seven blanks in sixteen pages—it does seem an overdose. The point to be borne in mind in this fascinating discussion is that there is no absolutely fixed standard. For example, the exact combination of front-matter items here presented might not turn up in more than one of a dozen books. The writer of this letter has (legitimately enough) included everything that could conceivably be called for. The printer must be prepared to meet the problem in any of its widely varying possibilities. And the very things that wrinkle the "average" man's brow bring grins of joy to the man of initiative, plus judgment, for he sees in them invitation to an enjoyable test of skill.

Why Go Out of Your Way After Any Additional Trouble?

Enclosed you will find a tearsheet of an advertisement with the sentence: "The ever-growing host of customers find price comparisons are all in our favor." This sentence has caused some argument amongst advertising executives, all sitters at midday luncheon. Of course, we all know what is meant, but my wife, who drew attention to the ambiguity,

chose to read it wrongly. Some of us think that, as it stands, it reads badly, because if the store claims all the benefit, then it cannot be to the advantage of customers. A number of us here in Australia enjoy your department very much.—*New South Wales*.

Thanxalot! When I first perused the quoted sentence, I wondered whether the question would be about the hyphen in "ever-growing," or about the number of "find." But it turns upon alleged ambiguity—which I simply cannot see in the sentence as it stands. Certainly any reader of the advertisement knows that the invited comparison is between prices at that store and other stores, and that the advertiser simply is asserting that he offers goods at lower prices than his competitors ask. When the meaning is as crystal-clear as it is in this sentence, why bother thinking up such far-fetched criticisms? Writers, editors, and proofreaders surely have enough real troubles without manufacturing others!

He No Longer Will Write Latin Abbreviations—Perhaps!

The indecision of "Massachusetts" between "lb." and "lbs." as abbreviation for "pounds" suggests an interesting line of thought. Is there the slightest need for indicating whether any abbreviated units of measure be singular or plural? The numerical part of the expression shows which it is, and surely no such help as an "s" is needed by people who do not hesitate at reading "lb." as "pound." A phrase like "63 mph (without capitals or periods)" is perfectly plain to every literate person as "63 miles per hour." Or take a more familiar example, the abbreviation "ft." for "foot." No one thinks of adding "s" to the abbreviation, since the plural is otherwise inflected, and we get along all right without showing any separate plural abbreviation. "Lb." (for "libra") comes within the same class, standing equally well for the Latin plural, which is not formed by adding "s." This has led me to the point of asking why we should write "lb." when we want it pronounced "pound." Hereafter I shall use the abbreviation "pd."—if I can remember to.—*Wisconsin*.

Yes—if you can remember to! The principal defence, now, for "lb." and "lbs." is that they have become deeply rooted in custom; we would have to learn, through conscious and deliberate effort, to use any other forms. The letter above is extremely interesting to those who like to philosophize about such language usages; but printers and proofreaders must be practical first of all, and use of "lbs." is favored by most business establishments.

Before making innovations, it is always worth while to study the old way carefully. Be sure of your landing place before you leap, is a good rule.

Here, Too, Preference Is Shown for the Right-Hand Page

Although I consider it better to use a right-hand page for a limit notice, I believe that the nature of the front matter might be such that a left-hand page would be preferable. An instance of this would be in front matter having a frontispiece, the first page of front matter being a half-title, backed by a blank, followed by a limit notice, frontispiece, title, etc. In this particular case, if a right-hand page were used for the limit notice, it would be backed by a blank opposite to which would be a right-hand blank (the back of the frontispiece). It is my opinion that this particular front matter would be improved by having the limit notice on the left-hand page backing the half-title, thereby eliminating two useless blank facing pages. Ordinarily, however, I believe that a right-hand page would be better for the limit notice, not only because practically each principal portion of the front matter begins on a right-hand page, but also due to the fact that a right-hand page would be easier for the author to autograph or number when such autograph or number was designed for use as a part of the limit notice.—*Tennessee*.

This letter is a close match to the one from Ohio. Both writers give names and addresses. It would be interesting to know whether they have been in correspondence, leading them to an identic finding, which each felt separately inclined to pass on to the proofroom audience, or whether—as I deem most likely—they took the same line, explained by an essential, not merely coincidental, feature of the problem. The repetition gives emphasis to the questions presented when a frontispiece is included in the front matter.

Wrongly Omitted Preposition Is Sometimes Jolt to Readers

Recently, I have encountered several times the puzzle of "as to." Why it should be so puzzling, I can't see, for the situation reduces to an admirable simplicity, if you refuse to be fooled. In a newspaper, just as I settled down to the writing of this month's Proofroom, I came upon this sentence: "Replying to questions as to whom the crown of America is to be offered, he said . . ." The writer obviously grouped the words in his mind like this: ". . . to whom the crown is to be offered." But that breaks up "as to." The sentence should be ". . . questions as to whom the crown should be offered to." Those who refuse to end a sentence with a preposition must either accept the awkward form "as to to whom," or recast the sentence completely. In good writing these loose ends are to be tucked out of sight.

Clearer Standards Needed in Speech, Print, Writing

■ By EDWARD N. TEALL

SUCCESSFUL contest of the statement that the entire writing, reading, and printing world should be interested in maintenance of clean and well defined standards of pronunciation, enunciation, punctuation, and all details of style in type is quite impossible. Prescription of ways and means for its attainment is oftentimes difficult.

There are too many doctors, perhaps, diagnosing and prescribing. And the patient is obstinately convinced that he knows as much as the doctor. Advice is asked, only to be unheeded. It is not possible to make rules for universal guidance in matters of grammar and style—to say nothing of enacting laws to control usage. Such legislation would arouse the spirit of rebellion in no mind more than in my own.

But, while standing most liberally for individual freedom (within limits!), I do wish devoutly that we might have clearer definition of the alternative possibilities between which choice must be made; intelligent self-governance by individuals and shops, and more nearly perfect self-consistency within systems, once adopted. In brisker phrasing, the printing world needs to take a more active interest in the whole subject of language and its uses, in speech, writing, and printed matter.

These ideas, which have long been floating in my mind, are crystallized through perusal of a pamphlet issued by the Funk and Wagnalls Company, of New York and London, collocating an article by Dr. Vizetelly in *The Atlantic Monthly*, a reply to it by Dr. R. W. Chapman of the Oxford University Press in *The Saturday Review of Literature*, and an article in rebuttal by Dr. Vizetelly. In the first article, entitled "A Matter of Pronunciation," Dr. Vizetelly boldly asserted that the New York standard of speech (whatever that may be!) is superior to London's, where "the cockney voice" has left "the purlieu of Limehouse" for "the purlieu of Mayfair." It took a poke at the folk who go to a lectchah awftah dinnah to ac-

quiah cultchah," and who think they are saying "Oh, no," when they really say nothing but "Ow, now."

With admirable impartiality, the good doctor of words lambasts us Americans for such tricks of speech as emphasizing the first syllables of words that begin with "ad-," "de-," "re-," such as "address," "delude," "research." He played no favorites. He wondered why many who give proper value to the vowel sound in "few" and "mew" speak of "Noo Yawk," and, treating the "u" in "use" fairly, turn "tune" to "toon."

Dr. Chapman stoutly defended Oxford, to which Dr. Vizetelly presented his particular compliments. He asserted that standard English is now much more the possession of a social class than it is that of a region. He says, "Phonetically, England is not a democracy," and declares that America, with its wide community of educational activity, is more cast in one mold in this way than is London. It appears to me both the learned gentlemen are a little hazy in their statements; their papers are spicy, but not exact in terms. The Oxford doctor of letters retorts to the New Yorker, "Although we say 'bread n' butter' in the intimacy of the breakfast table, we do not say 'alpha n' omega' in the solemnity of ritual." Isn't that keen!

In closing the controversy—if indeed it is closed—Dr. Vizetelly repeated his original attack, with new examples; citing that austere authority, Skeat, as critic of false values given in England of his time to the vowels "a," "e," and "i," and quoting the classic quip: "Tyke a piece of kyke naow; you kin have the grypes afterward." And maybe I, for one, don't get a big kick out of his jibe at "dikshunry," "extrornry," "an (h)istorical" and "an (h)abitual." The dropping of the aitches is certainly cockney, and in Americans, it is a painful affectation, aping a British error.

All this may seem irrelevant to discussion of the need of language knowledge in the printing business, but it is not. When I was a youngster preparing

for Princeton, I made pocket money by reading aloud to an old gentleman whose eyesight was failing. Years afterward I had the dickens of a time trying to remember whether he told me to say "inter-loc-utor" or "interlo-cu-tor," and which is correct. I distinctly recall, in my first days on the New York *Sun*, hearing a learned editorial writer pronounce "coad-ju-tor," which I would have pronounced, offhand, "co-ad-ju-tor." If a writer, typesetter, or proof-reader does not know how to pronounce these words, how can he be sure of dividing them correctly at line-ends?

Dr. Vizetelly and Dr. Chapman swim easily in deep waters, while I paddle timidly in the shallows, getting just far enough out, now and then, to take a mighty buffet from a breaker through which they would duck without difficulty. But where would the "authorities" be, what could they accomplish, without support from some who simply preach the need of respect for authority? And such respect by no means implies virtue in calm and unquestioning acceptance; it does, however, predicate a readiness to listen, to weigh authorities one against the other, to evolve for one's own guidance a simmering down and concoction of the best ideas.

What I am "hollering" for is intelligence in the print world—all along the line—writer, editor, typesetter, proof-reader—in matters of usage and style. Many things are perfectly acceptable now, that not many years ago were reprehended. Too close adherence to the grammar books of earlier days results in what is now regarded as stilted expression. The language belongs to the people. It is alive, therefore changing all the time. We will soon be ready for a new set of grammatical rules. Instead of labeling words as nouns or prepositions, we will speak of noun-use, prepositional use; recognizing that the same word may have varying functions in different situations and circumstances. I can distinctly remember when it began to be common usage to say "those going to New York," instead of "those who are going." We are compressing our speech. We are squeezing out many pronominal uses, making words do more work with less fuss, putting new vigor into speech.

But, with all these changes, words continue to have relations, one to another and each to the sentence, that can

and must be kept in order through accepted statement of principles. There will always be good and less good ways (if not always distinguishable as right and wrong ways) to put words together, and it is the printshop worker who exerts most direct and influential pressure in keeping print keyed to the prevailing judgment of that part of the community which is best qualified to direct the tendencies of everyday usage.

Some folks think the free-and-easy way is the best, but we who print know otherwise. Good printing is always subject to the discipline of style. There is visible in the writing of today a lamentable lack of knowledge as to the how and why of language. Also, there is in evidence (see Proofroom each month) a widespread, welcome though feeble and groping desire for knowledge as to what is good, what is not so good, and what is positively bad. Fear of criticism constitutes acknowledgment of standards. It is surprising in what exalted places of printing you see palpable, actually ignorant errors; of spelling, of punctuation not performing the purpose for which punctuation exists, of syllabic division. We must do better. Proofreaders can exert tremendous leverage—if they will first reinforce themselves with true knowledge, and not “feel” this and that, but know the why and wherefore of various possibilities.

Reproduces 100-Year-Old City Directory as Gift

One of the most clever pieces of institutional advertising produced by a printer in recent times is a reproduction of the City Directory of Buffalo, New York, for 1832, even to aging the stock.

The book, a product of J. W. Clement Company, Buffalo, is sent free to buyers of printing and prospective customers upon request. The letter announcing its publication is done in the script style of a century ago, imitating as well the flowery manner of phrasing letters.

The title page declares it is “A Directory for the City of Buffalo; Containing the Names and Residence of the Heads of Families and Householders, in Said City, on the First of July, 1832.” To which is added a “Sketch of the History of the Village From 1801 to 1832.”

The historical value of the little volume is such that it will be kept for years.

Florida Honors Hoover Visit With Hand-printed Book

WHAT IS PERHAPS one of the most elaborate books of modern times was produced by R. John Taylor, advertising counsellor and printer, now of Salem, Ohio. Only one single copy was printed, for presentation to President Hoover in commemoration of his visit to Florida in 1929. Taylor was in business at Miami, Florida, when the book was originally planned and started.

Two reasons were advanced for the title, “Constructive Adventure.” First, President Hoover’s life has been one of constructive adventure; second, the development of Florida has been a constructive adventure in every sense.

The cover is of cowhide, exquisitely hand-tooled and painted in oil, at the cost of \$1,000. Because of the President’s love for fishing, a marine motif was chosen. The border at the top is of flying fish; the right-hand side is decorated with fishtails; the bottom with star-fish, and the left-hand side with Neptune’s tongs. Corner medallions are sea-horses. Coral, too, is represented, because it is always building—another good reason for the volume’s title.

The type used in the book was cast especially by Frederic W. Goudy and the right-hand column of the page was set up by Bertha Goudy as a guide for Taylor in setting the remainder of the book. The book consists of 100 pages, 12 by 18 inches, with the front pages illuminated in oil and real gold by hand. Taylor printed the entire volume on a hand press. He estimates the total cost at somewhere near \$4,000. It took him nearly three years to complete the work on this remarkable book.

In the page shown, the artwork symbolizes the early history of the state. The arms of France, Spain, England, and America are included, together with pirate treasure and Seminole Indian ca-

noes, typifying the several peoples that ruled the great commonwealth at various times in its thrilling history.

Prehistoric Florida is the motif of the left-hand panel, while Columbus’ ships sail between the top vertical bars of the initial. The illuminating on each page is in keeping with the history carried on those pages. The cover was hand-tooled by John Livingston of Miami, who was



This page from “Constructive Adventure” is typical of the entire volume. Frederic Goudy cast the type and Bertha Goudy set the right-hand column as a “trial” setting for the rest

assisted by Oliver Drebert on illuminating of the pages, while Louis Herman, Youngstown, Ohio, completed it.

Taylor used the Josephus Bible as his model in setting this distinguished volume and the decoration also carried out the theme. Marjory Stoneham Douglass wrote the copy on the first page. Other leading writers prepared the manuscript for portions of the book.

Duncan U. Fletcher, senior senator from Florida, made the presentation at the White House. A number of leading citizens of the state shared in the cost of producing this masterpiece.

Hand-set Color Spots Help Printer to Sell an Order or to Hold It

■ By EDGAR PAUL HERMANN

WHEN the house-organ editor needs a color spot, without benefit of an artist; when a small-run leaflet needs an inviting "front door"; when a page or corner needs something to distinguish it; and when the expense of drawings and cuts is not justified—then the printer can come to the rescue of his client, and, with or without any preliminary layout, can mobilize type resources for him. The skilful printer can accomplish effects of modernity and action and originality by using odd ornaments, paragraph marks, action typography, punctuation marks, rules, furniture, and any other resources of the ordinary composing room.

Nowadays the compositor who is interested in tricky little layouts can do more with an assortment of dots, a variety of rules, and a few standard ornaments than many good advertising men were able to accomplish a few years ago with the aid of a fat war chest.


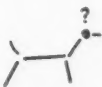






These little features add vigor and interest to one-color work. Such printing is more salable, and it encourages reorders. Why not profit by these constructive ideas?

Initiative on the part of the printer or printer-salesman in this connection is commendable. He knows the resources of the shop; he knows its personnel; he is less likely to ask the impossible and more likely to make a practicable, pleasing layout. The client will appreciate the service attitude on the part of the printer if the suggestion made is feasible.

The exhibits herewith present some rough layouts suggested by the writer for a client, and received with appreciation. For those interested in producing some similar layouts the brief suggestions in this article may be of value.

A box border almost always should be used; otherwise the color-spot effect is often lost. A series of little boxes is likely to be more interesting than one larger color spot. Action effects can readily be achieved with speed balls, arrows, exclamation points, dotted lines—eye-flow layouts. There is more action in a slanting line than in a vertical line. There is more action effect in italic type than in the regular standard roman type faces. There is more action in asymmetry than in exact and precise symmetry.

It is often possible to *borrow* an effect. Perhaps some familiar type-layout style

 <p>ENTERING WEDGES</p> <p><i>*Family Income</i> <i>*Education</i> <i>*Mortgages</i> <i>*Estate Shrinkage</i> YOU HAVE MANY OTHERS!</p>	<p>R_x</p> <p><i>Be a good mixer</i></p>	 <p>CURIOSITY</p> <p><i>The first step to interest is often CURIOSITY!</i></p>	 <p>SPEED</p> <p><i>Speed up on lost time between calls</i></p>	 <p>Sometimes you get the App on the 12th call of the day!</p>
 <p>A B C D</p> <p>It takes almost as much effort to write policies BCD as A</p>	 <p>HIGH HAT PROSPECTS</p> <p>yield to persistent Direct Mail!</p>	 <p>THE HOOK</p> <p>? ? ? <i>How many trial closes do you make before you quit?</i></p>	<p>VOTE FOR SAFETY</p> <p><input type="checkbox"/> STOCKS <input type="checkbox"/> BONDS <input checked="" type="checkbox"/> LIFE INSURANCE</p>	 <p>HOW TO CLOSE—</p> <p><i>get the interview rolling down hill.</i></p>

Most printers fail to realize the possibilities of these color spots, but the specimens depicted here indicate that almost any idea or emotion can be suggested. While the samples which are presented on this page were drawn by an artist, note that any of them could be produced with your own type resources

used in an unusual way may be forceful. For example: a ballot, a prescription, an accountant's check-and-double-check style. An effect may be borrowed by utilizing the pictorial resemblance of an ornament to an object, etc. For example: parenthesis marks to resemble birds in flight; the reversed question mark as a hook. Geometric designs—diamonds and triangles, stars and what not—may help. If there is a typographer with the patience and the interest to work upon them, little type pictures or cartoons are often interesting. Type in a "mold" is an old but still effective device—trees or trade-marks or what not made of small type are always attractive.

Just as the headline or the caption often sells the copy to the reader, so does the layout often sell the typography to the client. Help your client master good headline technique, if you are on an advisory and friendly basis with him, as you should be, and if he will accept suggestions from you.

Be careful not to give him the wrong impression as to costs. It costs *time* to make good type color spots. However they are worth the cost because of their originality, attractiveness, and force, if they are well done. Be careful not to give a wrong impression as to what is practicable. Keep layouts simple, and not too microscopic in size. Try to mobilize the whole range of type resources in these layouts. A few of these are: pan-

eling, banner effects, giant initials, heavy underlining, clever borders, unique balanced spacing (including letter-spacing, word-spacing, line-spacing), type imitations of charts, odd diagonals, unusual space division, and the lower-case fad. Type, as you know, has its tone effects. Study the resources you may have, such as typewriter type, Old English, Script, etc., for particular little layouts.

Start a file of such material. Many examples, if saved, will start you going some time, and you will soon find you are able to achieve clever adaptations from your file with but little effort.

Analysis effects are often especially pleasing to business men, and are easily achieved by using brackets, parenthesis marks, itemization, small tables, paragraph marks, and clever indentation.

Restraint is a cardinal principle in making color-spot layouts. The knack of using white space; a self-discipline which prevents overusing an attractive plan; good taste which avoids the error of blazoning something to which the client might object, and a sense of dignity, are all important in this connection. It is important that the printer-salesman be as close as possible to the client's problems so that he will make no incongruous, ridiculous suggestion.

Re-use any good layouts by adapting them to other clients' possible use. Often a little collection of such layouts and actual type color spots is a sure-fire way

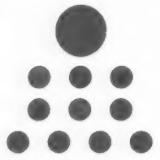

to the attention of a prospective client, particularly if he is a harassed and busy advertising executive with an appreciation of good printing and good coöperation from his printer.

These suggestions are all based upon one-color runs. Of course with two or more colors it is easier to get striking effects with the use of simple tint blocks, initials, etc. The suggestion regarding restraint and taste is yet more important in the case of the use of more than one color. However, most chart, type-picture, and simple type-layout effects are almost as impressive in one color, and that is their great advantage.

It is important that the printer-salesman learn to know the tastes of clients. One may be in favor of the bold-type effects, heavy rules, and a rather exaggerated style in his color spots. Another may lean more toward conservatism, or to just a touch of humor, or possibly to a story-form type of layout.

If you keep a careful tickler record of recurrent orders, such as booklets and folders which come back for reprinting periodically, it may be possible to make some advance suggestions on these to the client which will keep the work from postponement or which will frequently hold it against a price bidder.

To one truly interested in typography, the making of such little color-spot layouts is an opportunity for the development of skill, and real satisfaction.

<p>IF.</p> <p>Direct Mail will take the IF out of the preapproach</p>	<p>LOQUACITY VERBOSITY GARRULITY MULTILOQUENCE BAVARDAGE ALL KILL SALES SEE DICTIONARY!</p>	<p>HALF the job</p> <p>==</p> <p>Good Prospecting</p>	<p>YES! NO!</p> <p>The determined little <u>yes</u> tops and rides even the big NO!</p>	<p>! ! R</p> <p>First year commissions (!) on top of renewals (R) is the secret of income.</p>				
<p>THE KNACK OF SELLING</p> <p>?</p> <p>FORGET YOURSELF</p>	<p></p> <p>SLOGAN: 10 Prospects from every customer</p>	<p></p> <p>Worry Takes Wing!</p>	<p>? ? ?</p> <p>QUESTION YOURSELF! Why did I Lose that Sale? FIND THE WEAK SPOT</p>	<table border="1"> <tr> <td>1</td> <td>2</td> </tr> <tr> <td>3</td> <td>4 Make at least 4 trial closes</td> </tr> </table>	1	2	3	4 Make at least 4 trial closes
1	2							
3	4 Make at least 4 trial closes							

The color spots presented above were all set with type. Imagination is a vast help in the creation of such work, for it pays nice dividends in the form of snappy printed pieces and pleased customers. Also, these "color spots" will still have a lively, interesting effect even without resort to colored ink!

These Circulation Projects Produce Subscribers at a Limited Cost

• By BUFORD O. BROWN

THE PRIME requisite for successful circulation promotion is an interesting newspaper, attractively printed, and delivered on time every issue. This, however, is only one ingredient in the recipe offered by R. D. Wilson, former publisher of the Kimball (Neb.) *Tri-State Farmer*, but at present situated in Bellingham, Washington.

Mr. Wilson would not stop with printing a good paper. "Make a list of every family in the trade territory," he says. "Check off those who are subscribers, and work on those who are not. When a non-subscriber's wife holds a party, take extra pains to write it up, and send her a copy of the paper. No, do not mark it. She will find it, all right! Do the same thing every time there's any news in the family, and gratifying results will most surely follow every time."

Another plan which Mr. Wilson has proved will build circulation is what he calls the "old flag scheme" for country schools. He states that the same plan (with different prizes) will work equally well for city schools, churches, lodges, and other organizations. This is how it can be arranged with good effect:

A school needs a flag, or a set of basketball uniforms, or books for the library. Figure out the price of the thing wanted, and visit the teacher. Offer to provide the desired article free if the school will bring in a specified number of subscribers. New subscribers should count more than renewals. Keep your subscription price at the regular figure, but be satisfied with a net of 50 per cent or less after the premium is bought and paid for. If the students are in earnest and they really want the premium they will bring in the subscriptions quickly and arouse the interest of people in the "boosting" newspaper at the same time.

Mr. Wilson insists that the old plan of giving away a premium with every subscription has been worked to death.

Small-paper publishers always need good circulation plans—ideas which have proved their worth. Well, here they are! You profit by other publishers' experiences!

However, he found that it paid him to publish a concise history of the county, which he distributed at the county fair to all who wanted copies.

"The last one we published contained about twenty-four pages of thirteen-em matter and this was boiled down to the limit," he states, "although everything from the organization of this county down to the time it was printed was included in it. The history was bound in a neat paper cover, and was given to everyone. You will find these histories now, after ten years, down in that county, and they are used frequently to settle disputes or as an authority for dates. As we passed these histories out we persuaded the recipient to take our paper, and we gained enough subscribers to more than pay for the work involved."

When using a proposition of this sort, it would be well to record the cost of

producing the premium and charge this amount against the subscriptions taken, in order to determine whether or not it is too expensive to use for promoting circulation. The cost should not be more than about 35 per cent—certainly not more than 50 per cent in extreme cases.

Another plan which Mr. Wilson found successful was used in connection with the monthly Bargain Day which is traditional in many country communities. On this day he would give an order on any store in his town for half of the subscription price, to be paid in merchandise. This order was good for Bargain Day only. "It makes a hit with both the subscriber and the merchant," he says.

One Hannibal (Mo.) newspaper has successfully used the plan of sending a marked copy of the paper to newly married couples. A letter of congratulation follows, and it is suggested that the best way to begin housekeeping is to subscribe for the home paper. This plan is varied by a Kansas publisher, who sends a marked copy to all non-subscribers whenever any news item about them is printed. It may be a story of the moving of a family into the community; a marriage; a birth notice; the building of a new barn; or a bumper crop. The publisher declares that he has never had to send more than two marked copies without getting a subscription. People all like to read of their doings in print.

Earl Z. Smith, publisher of the Opportunity (Wash.) *Spokane Valley Herald*, conceived the idea of building up his classified and circulation through one and the same effort. The Washington Press Association this year is sponsoring a wart-ad contest among publishers in

Money Used in Advertising

IS LIKE money put into endowment insurance. At first you have merely the protection of a branded and advertised name, then the bonus certificates begin to come in, and ultimately in the fullness of time the money is returned with satisfying profits.

But the premiums must be kept up. The surrender value of an advertising campaign in the early days is very small.

When you decide to advertise, resolve that it shall be a scheme of marketing to cover a period of at least two or three years or even longer.

A remarkably clear and true characterization of the cumulative worth of good advertising. Originally it appeared in the *Advertisers' Weekly*, of London

that state. In connection with this, the *Herald* published a full-page announcement offering to run a three-line want ad free of cost in two issues of the paper for any reader who paid up his subscription during the month, or for any new subscriber. Fifty new subscriptions were sent in during the one month, while 234 subscribers paid their subscription.

A visit to the hospital where his wife was a patient gave W. H. Howe, publisher of the Sidney (Iowa) *Argus-Herald*, a new suggestion for increasing the circulation of his paper. He says:

"Sick people are always appreciative of little attentions, and resentful of real or imaginary slights. I found a number of patients from our county in the hospital. Relatives or friends of these people would either write or call in person every few days. But none ever thought to bring or send the current issue of the home paper. The result was that my wife's papers were passed from floor to floor, and from room to room.

"Going back home, I determined to profit by this experience. I keep a close watch on our local news and correspondence, noting every entrant into the hospital, and, if possible, learning the room number of each. A copy of the *Argus-Herald* goes to every one of them so long as he or she is in the hospital.

"Almost without fail I have, after the patient's return home, received by telephone, letter, or in person a word of appreciation, and in a great majority of cases these persons have become regular subscribers. The growth from this source has not been rapid; but the subscribers which have been gained in this way we can count as being ours for life."

Rush Burton, editor of the Lavonia (Ga.) *Times*, increased both circulation and advertising through visits to the schools in his county. "I decided the first of this year to pay visits to three or four of the outstanding schools and to publish stories of their work," says Mr. Burton. "I began with one of the outstanding rural schools of my county. This visit and story were followed by a story about a second school.

"Shortly I began to receive inquiries from other schools as to whether I intended to visit them. My answer was always 'Yes,' regardless of the size of the school or the distance from Lavonia. My visits quickly developed into an every-Friday affair, and this has continued un-

til twenty-one schools have been visited. It has been great experience.

"In these visits I have come in contact with some 4,000 students. Sometimes I have talked to the entire student body, and in other instances talks were made to various classes in the school. Following these visits I mailed a copy of the paper containing the school stories to every patron of the school. In each story I criticized freely conditions which could and, in my humble opinion, should be remedied promptly."

While Mr. Burton did not keep a record of subscriptions gained, he is certain that there has been quite a substantial increase. He thinks, however, that the most important result has been in the broadening of his paper's influence.

Will H. Mayes, a former lieutenant-governor of Texas, followed a plan with

the Brownwood (Texas) *Bulletin* similar to that used by Mr. Burton, except that he added a camera to his equipment. His plan was to write to the principals of different schools that on such a day he planned to visit the school, make a short talk, and take a group picture for the *Bulletin*. After making his talk and taking the picture he would announce that this picture, along with a writeup of the school, would appear in his paper on a fixed day, usually about two weeks from the date of the visit.

The name of every child in the group, and also of the child's parents, was obtained from the teacher. Mr. Mayes was careful to mention each student in his article, which is the quickest as well as the surest way to interest the parents.

A letter was sent to all parents who weren't on the subscription list, advising



"In the Days That Wuz"—The Nuisance

Cartoon by John T. Nolf, printer-artist

that the photograph would be in the paper on such a date along with a writeup about the school. Surprise was expressed that the name was not among his list of subscribers, and then stated: "But of course you will want the paper with the picture and article in it. Why not send in your subscription now for a year and be sure of getting the picture, as only enough papers will be printed to supply regular subscribers."

The result was an average subscription coverage in excess of 75 per cent of the school patrons, and Mr. Mayes declares that it was at a cost of only a fraction of any campaign he ever undertook.

George F. White, the publisher of the Walton (N. Y.) *Reporter*, attributes a circulation of 7,000 (the largest of any county weekly in New York State) to country correspondence. He says:

"The *Reporter* had gone along with a circulation of about 3,600 for a number of years, and the editors concluded that some aggressive effort must be made to keep the circulation abreast of the rapidly growing population.

"As an experiment, the editors placed correspondents in a section of the county some thirty miles distant. In less than a year's time practically every family in that locality was a subscriber to the *Reporter*. The management then set about securing correspondents in every section of the county. The size of the paper was increased from six to seven columns, all boiler plate was thrown out, and the pages became crowded with correspondence. In four years' time the circulation jumped to 7,000."

The *Reporter* maintains a staff of 135 correspondents, and it publishes about eighty-five letters from them each week. Supplementing its correspondents, the *Reporter* has employed a full-time canvasser almost from its beginning, more than thirty years ago, his aim being to see every subscriber and make a subscription collection, and also to secure new subscriptions. The *Reporter* subscription price is \$1.50 a year. The agent receives one-third of his collections, out of which he pays his own expenses. As he collects from an average of 5,000 subscribers a year, his gross income from the *Reporter* averages about \$2,500.

In addition to acting as agent for the *Reporter*, this man conducts a magazine subscription agency, which works in well with his other duties. Mr. White says

A COPY SUGGESTION

Cold Storage Is for Eggs, Not Business

YOU MUST keep your business moving. You can't put it into cold storage. And to keep it moving you must continue to make sales—tomorrow . . . next year. There is no way around it; you MUST.

And though it may not seem so now, your most important consideration is next year's sales, the sales toward which you must build now.

Continue to use, start to use, or increase your use of mail selling—the least costly method of reaching all your prospects or any group of your prospects certainly and efficiently. We'll help you.

This cover-page copy, from *The Imp*, house publication of the Botz Printing Company, of Jefferson City, Missouri, has a convincing sales slant

the solicitor is able to sell one or more magazines in most of the homes he visits. Income from this source is approximately the same as that he receives from the *Reporter*, making a total of about \$5,000 a year from this work.

Some editors argue that the weekly newspaper cannot keep a good man busy as circulation manager. W. C. Dewel, publisher of the Kossuth County (Iowa) *Advance*, has this to say:

"Every county-seat paper should have a hired solicitor traveling the county constantly, soliciting new subscriptions, getting renewals, collecting, healing sore spots, and writing for the paper. In an agricultural community this man conducts the farm page. Our paper developed this farm page. For more than ten years now we have had a solicitor on the road all the time, and he has edited an exclusive farm page for our paper. Our man is a professional. He works subscriptions for the Des Moines *Register*, *Evening Tribune*, and our paper."

An entirely different type of promotion is employed by E. R. Purcell, publisher of the Broken Bow (Neb.) *Custer County Chief*. He is a champion of the "popularity" contest. The *Chief* has an audited circulation of 4,505, and it has been above 4,000 for thirteen years, although Broken Bow is a town with a population of less than 3,000.

"I am thoroughly sold on the personally-conducted circulation contest as I carry it out," Mr. Purcell says. "My last contest was my twenty-first. Total col-

lections on subscriptions in the twenty-one contests have been somewhat more than \$88,000, and my total expenses (including prizes) have amounted to a little more than \$22,000. This proves that I can build my circulation and collect my subscriptions for an average expense of 25 per cent."

Mr. Purcell has given away nearly everything, and he has finally adopted money prizes as the most resultful. In his contest, which he now is conducting, he provides three capital prizes of \$500 each. Prizes of equal amount are preferred to a first prize of \$1,000, with second and third prizes of \$300 and \$200 respectively, or some similar arrangement, which is so often the plan.

"Experience has taught me that in most contests, one and sometimes two contestants jump out and obtain a big lead," says Mr. Purcell. "Such a situation tends to discourage the others, who eventually strive only for the smaller prizes. With three principal prizes offered, the increased chance of winning is a great factor in keeping more people actively in the race to the finish.

"I usually start each contest with a double-page advertisement and a first-page story. In the next issue of the paper I do not print the names of contestants, but I state that the contest is starting slowly, that the money is up, and that the prizes will be awarded regardless of how little work is done. If there is a satisfactory lineup I print the names in the second issue; otherwise I wait until the third issue, and I never fail to have a list of workers that suits me.

"I tell each contestant that he must make an active canvass for subscriptions if he hopes to win. If he is not in position to devote a reasonable amount of time to the effort, if he is too young, or for any other reason does not impress me as a desirable solicitor, I discourage him, so that the list will not be made up of unsatisfactory material.

"The basis on which votes are given never changes. For this reason the contestant who enters two or three weeks late still has a chance to win."

Mr. Purcell will send to any publisher who may be interested a copy of his rules for these contests. "I have no quarrel with the contest organizations, and I do not question their integrity," he says. "I simply cannot see my way clear to pay their price or adopt their plans."

■ By RALPH H. BUTZ

THE INLAND PRINTER FOR OCTOBER, 1932

SPECIMEN REVIEW



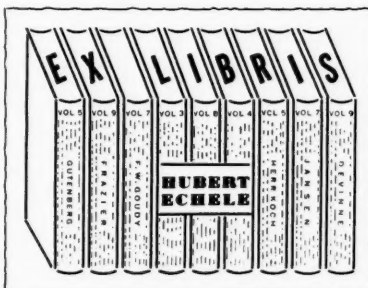
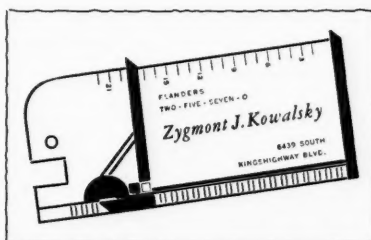
By J. L. FRAZIER

Printed work submitted for review in this section must be mailed flat, not rolled or folded, and all packages of specimens should be plainly marked "For Criticism." Replies cannot be made by mail

Grafica Romana, of Craiova, Italy.—We appreciate the almanac, a case-bound book covered with coarse cloth with an interesting design block printed in colors on the front. Binding alone stamps it as an outstanding and distinctive work of much merit.

PHILIPP VON ZABERN, Mainz, Germany.—It is seldom that we have the opportunity to examine a book so uniformly well done in all respects as "Festgabe für Aloys Ruppel." Text set in the *Mundus-Antiqua* of Stempel is not only characterful but attractive and not at all inconsistent in any respect in book work, although unlike more formal faces such as books are ordinarily set in. Binding and presswork are of like fine quality; indeed the book is an inspiration for any printer.

THE MARCHBANKS PRESS, New York City.—We quite agree with you that the brochure of Nicholson & Galloway is a good job and that the handling of the inside pages is interesting. Varnishing the decided but sane modern cover adds quite as much distinction as the "bled" illustrations on the inside, and though you did not mention the characteristic, fine Marchbanks presswork, we will do so. Character counts in printed matter and we know from "away back when" that the Marchbanks product is never the common garden variety, or even the choice garden variety such as that of many though fewer printers.



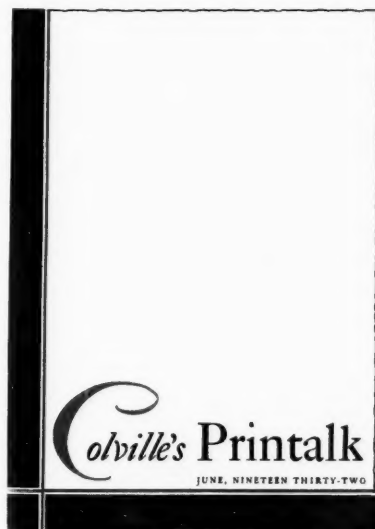
The business-card and book-label designs reproduced above demonstrate the unusual ability of Zygmunt J. Kowalsky, of Warwick Typographers, St. Louis, at one of the favorite present-day composing-room sports, creating pictures with rules and ornaments

FRANK M. INGALLS, of Kew Gardens, New York.—The blotter, "Printing and Photography," is too fussy. It is not so much because of too much ornament as because the type, being of a decorative style, does not stand extensive use itself, particularly for closely-set matter. A clearer face would hold its own with the ornament used. For the life of us, furthermore, we cannot understand why you went to the expense of three printings. This extra and needless color is also a factor in the too fussy character of the item. You should not permit any idea of layout to sanction cramping type, as it is in this case, especially since the less legible a type is the more leading it must have.

THE KEYSTONE PRESS, of Sacramento, California.—Except for an occasional use of the ugly, bizarre Broadway type and on occasions allowing ornamentation, largely in the form of rules and geometrical patterns, to overshadow the type, we admire your work because of its originality, its colorful character, and skilful, impressive display. One does not view it and say "decent enough but ordinary"; it is a type of work on the whole which stimulates extreme views, one way or the other. Conservative as the writer means to be, which is less than he is sometimes regarded as being, there are but two or three pieces in the package he does not like; the reasons mentioned

T. L. CURTIS, of Utica, New York.—Your booklet "Siesta" is spicy, yet thoroughly sane and dignified, and shows the combination of qualities is possible, though some continue to doubt the fact. The illustration on the front is particularly impressive and, like all the other halftone illustrations used, is remarkably well printed on a dull-coated stock. This reflects most creditably on the *Journal and Courier*, of Little Falls, the printer, and the Mohawk Engraving Company, Utica, makers of the plates. As an item of advertising to promote a greater use of that essential to sales development we cannot conceive of its failing.

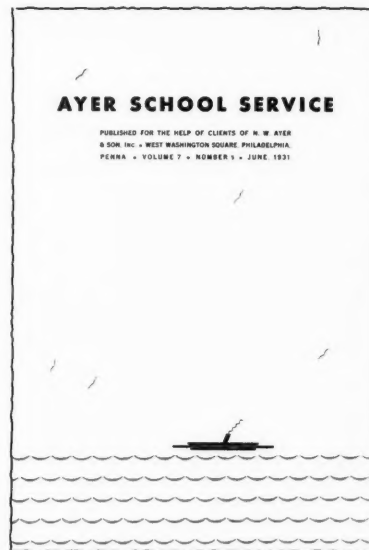
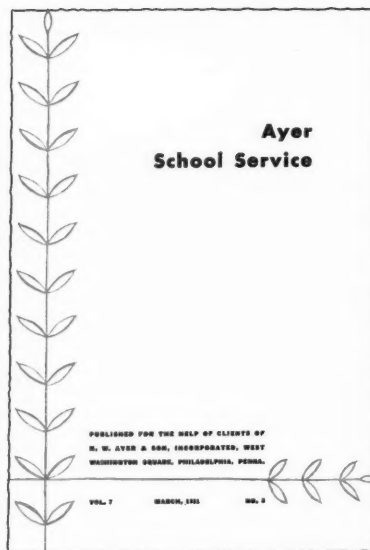
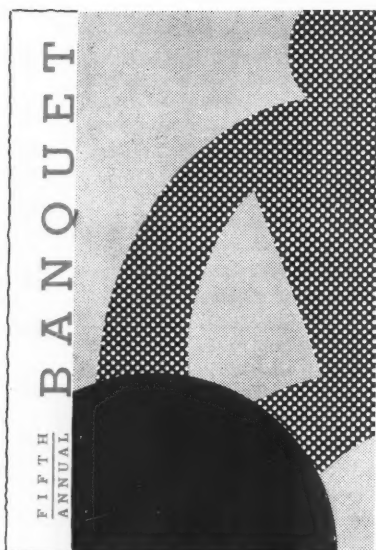
THE BRADFORD PRESS, Portland, Maine.—Every one of the numerous items in the collection you submit is of the finest quality in all respects. With Caslon and Cloister Light, two of the most beautiful existing types, you have achieved the combination of display effectiveness and sound dignity to an extent seldom reached. Presswork is as good as or better than the typography, if such is possible, really exceptional results being obtained with halftones printed on dull-coated stocks; indeed we have never seen presswork superior to that on the booklet "Homewood and Cottages." Typography in Caslon not only has just the right atmosphere but is most pleasing.



House-organ cover design by J. M. Colville & Son, Dallas, Texas, printers who specialize in advertising, which emphasizes the possibilities of conventional types in modern, informal arrangement



Linoleum-block illustration printed in two blues and black on blue paper adds life, attention value, and interest, and at low cost, to this title page of a folder produced and issued by the Adam Sutcliffe Company, of Central Falls, Rhode Island



already are enough to enable you to choose the offending examples without listing here.

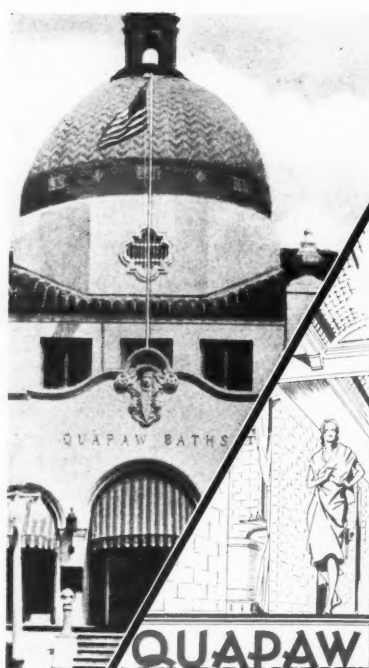
FRANK J. BIURVALL, Omaha, Nebraska.—Most serious of the faults in the blotter of the Southern Coal Company is not a lack of balance but lack of contrast in the size of type used. All lines being of approximately uniform size the effect, generally speaking, is dull and monotonous. What is worse, nothing stands out to grip the attention of and impress recipients. As to balance (horizontally) we presume the customer feels because the form is not a centered arrangement it is not balanced but he should be reminded that there is such a thing as *informal* balance. The right side and left side need not be "repeats" as to contour, but must be equal in weight. Balance vertically is not so good, there being no line of strength in the upper part of the design.

ARNOLD VALLE, San Antonio, Texas.—While certainly the "Stop and Go" blotter of the A. B. Frank Company is impressive as a result of the traffic sign made up of rules and periods, also the appropriate colors employed, it is confusing due to its arrangement and crowding. Decided improvement would have resulted if the "or" in the heading had been moved somewhat to the right, stepping the three lines, and if the marks used to fill out the line in question were eliminated, also if the subhead were set in sans serif like the main head and not so crowded. If you want to witness an example of decided crowding, view the two-line sub-head in sans serif near the bottom of this design. Four points more added between these lines would make a world of difference. The delicate italic initial does not harmonize at all well with the robust sans serif in which the text is set. Your worst fault, spacing, is one of the easiest to correct.

GEORGE W. GROSE, Toronto, Canada.—We like the copy used on the mailing cards. It is of such nature as to intrigue interest and, it seems, convince prospects of the necessity for advertising, hence use printed matter. There is an effect of solidity about the composition which in our judgment tends toward dullness and, so, to take the edge off the copy which is anything but dull. If the body matter were smaller and the display, where it is used, larger the effect would be much better. In one or two

Cover of booklet and two title pages from the same copy demonstrating the unusual ability of Fred Weber, typographer with N. W. Ayer & Son, famous Philadelphia advertising agency, in achieving impressive and characterful modern yet sane effects

instances crowding of lines tends to increase the effect of solidity and in these instances smaller type with more space between lines should be used or the copy shortened. No one likes crowding; any suggestion of it in printed matter affects one just the same, if not in the same way, as crowding in street cards. Notwithstanding the somewhat adverse points we have mentioned we consider the cards will "pay their way" and then some.

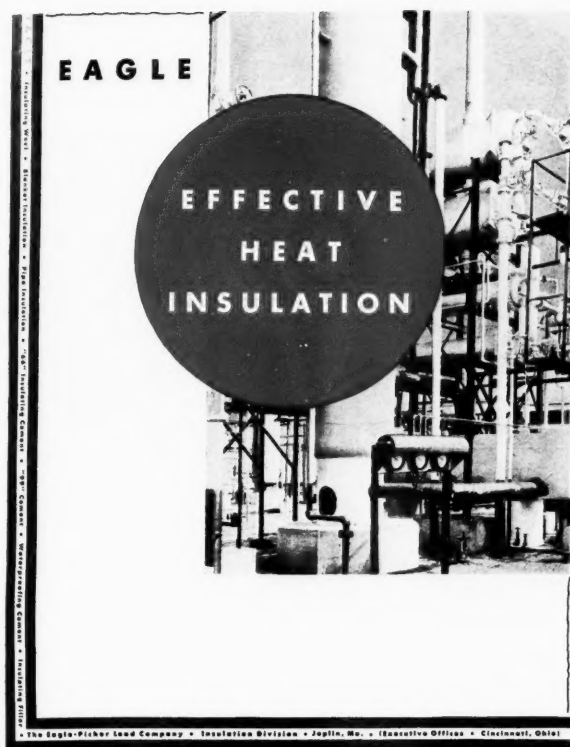


Front-page design of self-covered booklet by the Botz-Hugh Stephens Press, Jefferson City, Missouri, presenting a novel interest-arousing feature. The impression created is that of the cover being cut across the corner and that the red showing is part of the second leaf. A distinct urge to go on is felt

J. BORIN, Chicago.—Your own letterhead and envelope are smartly modern, different, yet sane in every detail, and marked by a particularly skilful use of the initials "J" and "B." In so far as arrangement only is concerned the business card is in keeping but we do not agree that the dots over the i's, so much blacker than the letters, add any note of distinction. Furthermore the band of border under the name is of too pronounced pattern to harmonize with the type. While by no means as outstanding the business card of the City Wide Printing Company is far better than average. On it you have achieved a good effect of balance off center with very difficult copy handled in an unusual manner. We do not, however, like the whitening out. In any design it would be expected to equal the merit of the layout, merit in one should mean merit in the other, but though it usually does here, in some respects, there appears to be an exception.

WALGREEN PRINTING AND STATIONERY COMPANY, Chicago.—We compliment you on the cleverness of the layout of your new business card, which scores high in attention-arresting power. The type matter, however, is made to show to some disadvantage by the prominence of the rule work, being a bit crowded thereby, but the character of the design compensates. One line of type—the decorative and also distinctive italic—contrasts disagreeably with the others between which there are more features in common, and the black dot between the two words of this italic line is too pronounced. Though "Printing" and "Walgreen" are large enough, this black dot disturbs attention. It is largely a matter of too many points of pronounced eye appeal. Two colors, we believe, would have been as good as three, indeed there is so little in the green it all but makes no difference. We appreciate most of all the spirit of exploration suggested by this card and the desire to avoid the commonplace.

WRIGHT PRINTING COMPANY, of Amarillo, Texas.—Let us echo the comments of the boys in the shop when, in reference to your efforts to publicize the business, they say "great stuff, Skipper." We admire your letterhead which, though impressive and colorful, is dignified as it should be. More interesting because more characterful is the blotter on which the word



"Printing," with the letters arranged straggly like and blind embossed, showing up white against the green-gray background produced by a reverse plate (probably linoleum or some similar material for making sample plates in the shop) appears at the left side and around the bottom of the panel of text. What's the matter with saying Amarillo is a printing center, not 300 miles from one? You are there and, without any attempt at flattery, the like of the work you do is not matched by many shops in Chicago. You have ideas, a sense of display and color values, and all that. Those are things which count rather than proximity to ink and paper houses.

STOVEL COMPANY, of Winnipeg, Canada.—While not a thing of beauty and a joy forever, typographically speaking, the booklet advertising the "7th All-Canadian Tour to Europe" is a good piece of work. Because of that and by reason of its novel features we can understand why it produced 50 per cent more business than the previous year's publicity. The outstanding feature of novelty is the slit on the inside front cover (French fold—with the fold at the bottom, by the way, instead of the top) through which halftone prints trimmed to suggest snapshots are inserted. These, depicting scenes of interest in Europe, must have intrigued the decided interest of those who received the booklet and are surely an effective novelty. Application of the same idea to other things is possible so frequently the idea is passed on to other printers who may on occasions utilize it to their own advantage as well as that of clients. We regret the text matter, diary form, is crowded, but the strong features of the item are so outstanding even this fault doesn't appear serious.

PRINTERS TRADE SCHOOL, Adelaide, South Australia.—"Modern Ideas in Printing," a volume showing examples of work by apprentice-

Cover and title page of distinctive and impressive brochure printed for the Eagle-Picher Lead Company by the James T. Igoe Company, Chicago. Copy and layout are by Needham, Louis & Brorby

students for the school year 1931-32, is a most commendable effort and featured by some exceptionally fine layout work and typesetting. Printed from a simple reverse plate of a typeset form in gold on white stock the cover is attractive and also impressive. It demonstrates, as few things we have recently seen do, the power of direct simplicity. Except for the fact that the outer rule of the border is a shade heavy the title page, which is beauti-



Who wouldn't look on the inside of this folder and, under the heading "And thereby hangs a tale" on page 3, read what the progressive printing concern issuing it says about placing orders for printing on the basis of price and to the lowest bidder. The 8½-by-11-inch original is printed in black and orange

fully arranged and displayed, is of equal merit. Indeed, there is no overornate or slipshod composition, and presswork is remarkably fine. Very few books from schools equal this one, and we are pleased to note you enjoy the advantages of the later and better types and are not handicapped as some schools are in the matter of right equipment. This, of course, does not detract from the merit of the work, which in design and display is consistent with the types you utilize.

ALVER S. GHERTNER, Nashville, Tennessee.—While the front of your folder business card reading "I am a candidate for your business" will undoubtedly make quite a strong impression, due to the comparative novelty of the copy and the size of the type, it is rather unattractive because of lack of harmony between types and the fact that the lines are crowded. On the whole we would say the piece is overdisplayed, the suggestion being of an effort to make every single line just as large as the law allows, forgetting the principle of contrast. In consequence no line stands out emphatically and all give an impression of competing. When considerable copy is set altogether or almost all in caps, which in comparison with lower case are illegible, the lack of variety in letter form not only induces a monotonous effect but slows up reading. Furthermore, lines of caps having no top shoulder like most lower-case letters require more leading than lines of lower case. In all-cap composition, furthermore, the effect when one of the lines is considerably letter-spaced and others are not is bad.

GLENN J. CHURCH, of Grand Island, Nebraska.—The new Augustine Company blotter "Thumbs Up or Thumbs Down" and the folder "Plan to Enjoy the Many Advantages of Gas Heat This Winter" are high-class modern typographic work. While the red on the latter is possibly a bit too strong and the title



Cecil and James Johnson, at 461 Bush Street, San Francisco, California

LONG-JOHNSON PRINTING CO.

PRODUCERS OF FINE PRINTING • CARTONS • LABELS

JACKSON, TENNESSEE



THE MEN'S SHOP
PORT JEFFERSON STATION
LONG ISLAND, N. Y.

The first and second letterheads above, by the concerns named, were printed respectively in black and brown and black and bright green. Executed in deep brown on a medium-gray stock the third has a suitable atmosphere and demonstrates, it would seem, that the name of the type (Hobo) is not a truly descriptive one

or headline too small on the former, being smaller than the signature, which as a general rule should not be the case, it is easy and honest to praise the workmanship. The most pronounced display in any printed piece ought to be at or near the top. In comparison with the two items mentioned the folder "Come to Grand Island" is dull and commonplace. Roy

T. Porte quite properly designates such work as "Model T," a clever term and remarkably descriptive. We appreciate, however, the selection of the script type in which some of the lines are set was due the heading "Seventy-Five Years Old" and that you selected the old-time faces to give the piece an old-time flavor. However, you could have chosen a type which

P. D. WILSON COMPANY

Post Office Box 429

1732 University Ave.
BERKELEY, CALIFORNIA

Phone THORNWALL 5288

P. D. WILSON COMPANY

IMPORTERS AND MANUFACTURERS

POST OFFICE BOX 429
BERKELEY, CALIFORNIA

P. D. WILSON COMPANY, IMPORTERS AND MANUFACTURERS

POST OFFICE BOX 429, BERKELEY, CALIFORNIA •

1732 UNIVERSITY AVENUE
PHONE THORNWALL 5288 •

P. D. WILSON COMPANY

IMPORTERS AND MANUFACTURERS

POST OFFICE BOX 429 • 1735 UNIVERSITY AVENUE • TELEPHONE THORNWALL 5288
BERKELEY, CALIFORNIA

A reader had a customer who wanted something different in the way of a letterhead but "not too modernistic." Result, the first design, which the customer turned down. The second, worked out after a conference with the customer, was accepted, our correspondent deploring the fact that it is a style seen year in and year out. Both were sent to Roy T. Porte, Salt Lake City publisher, whose antipathy to what is seen year in and year out is no secret. Thus, by way of the Porte composing room, the third and fourth designs came into being. In sending his along Mr. Porte notes his use of practically the same types and avers they "show the difference between the real modern typography away from the long-and-short-line style in the center of the sheet to a rearranging of lines and something different." Comments of readers are invited by the editor

would do that just as well, Caslon, without impairing the appearance so much.

GEORGE GUY, of Grand Rapids, Michigan. —While the lettering is amateurish and some lines a bit crowded, the cover of "Your Guide, Union High School" is on the whole interesting and impressive. These qualities, furthermore, are intensified through raised printing in white on red stock. The title page is weak and dull-looking due to lack of contrast in the sizes of type, the lines of minor importance being too large in relation to display features. Grouping is bad; rather there is hardly a suggestion of it, the sections running together. The text matter ought to be spaced out with one-point leads, which was possible without increasing the number of pages, as the type page is short in relation to the paper page. Incidentally, this means margins are not right; specifically those at the top and bottom are too wide in relation to front and back. Short pages like the one headed "Dedication" should be set a narrower measure so they would be more nearly of the proportions of the paper page. Aside from the expected unsatisfactory result of printing halftones on rough paper the presswork is commendable.

GROSSMAN PRINTING COMPANY, Union City, New Jersey. —While it lacks class, the work you submit compares favorably with the regulation commercial grade. That more is not accomplished is due to the type faces employed more than to anything else, although commonplace rule work as indicated on your stationery also has its effect. No one can say very much against Goudy Gold, Garamond Bold, or Cloister Bold—they are the best of the formal bold romans—but they are so commonly used and lacking in distinction that work done in them must naturally lack character. At that we prefer the work to much of that which we have seen whereon the effort seems to have been largely or altogether toward distinction, when in most instances one is caused to forget the purpose, after all the important consideration. To sum up the adverse side let us say that in so far as the design itself is concerned—except for name, address, etc., we have seen your letterhead many times. Good design in connection with commonly seen type faces is well enough but characterful types add a lot.

DAVIS & WARDE, Pittsburgh. —The copies of *Reliance Bulletin* are a revelation of the possibilities for introducing character and punch into that usually prosaic thing, the house publication, and without going too far in the direction of informality. Variety in the handling of the heads, the type used for them (the characterful Eve Heavy), the "bled" illustrations, and the name in a reversed color band running up and down the back margin of the cover are smart features which do not obtrude. There is, furthermore, nothing in the least bizarre about the work, indeed structurally and as respects essentials it is decidedly simple and direct. We do not view the award the local advertising club made your February issue at all lightly; we see hundreds of the better similar publications and are frank to state we believe *Reliance Bulletin* would rank high in competition with them, maybe win, depending upon what the judges had for breakfast and how they slept the night before sitting in judgment. It is seldom that one goes after such an effect as seems to have been in the mind of the designer and achieves it so successfully. And the pressman has rounded out the good work by doing his part with equal skill and taste.



We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much . . . much is forever after expected.

ALVAN MACAULEY

Center spread of folder (original page 11 by 8 inches) by Elmer O. Tetzlaff, Milwaukee artist. On the original, silver was employed where gray-tone appears here

HERBERT CIGARD, Lansing, Michigan.—With one or two exceptions the small folders and cards done by students of the printing classes at Central High School are commendable. Indeed, most of them match the quality of the better-grade commercial plants. One exception is the title page of the dramatic program of the Class of January, 1933, in which there is no semblance of design. Whiting out, like the arrangement of the lines, is without form. Furthermore the lines of type are decidedly crowded. Understand us, it is not that we are prejudiced against off-center design; on the contrary we particularly admire those of the classification which are well balanced. Off-center designs should be balanced, just as centered designs, and may be just as well. Though the form of the units may vary as to contour, there may be equal *weight* on left and right. The page in question gives the impression of the compositor having set the page without giving form any thought. The other exception noted is not so serious. We can't "see" the rules and small open squares printed in blue around the type groups inside the border on the Faculty Program of May 11 and 12. The simple border was quite enough ornament.

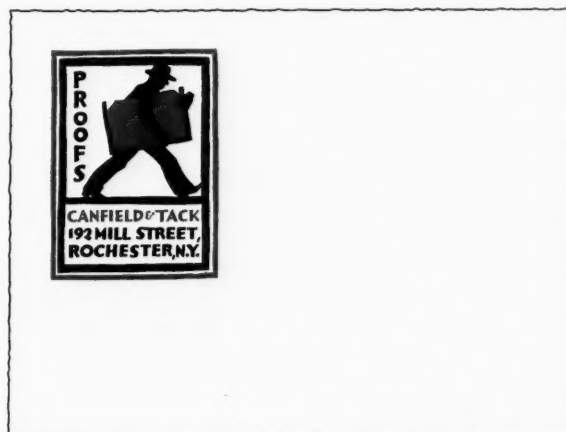
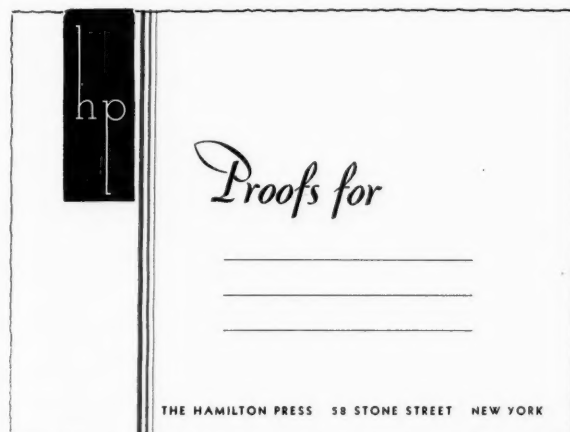
BOTZ PRINTING & STATIONERY COMPANY, of Jefferson City, Missouri.—The school catalogs produced by you strike high-water mark and bear evidence that you have not only specialized in this line of work but have given it serious study. We particularly admire your large Kemper brochure; the impressive cover is defi-

nately original and characterful and the many large halftones are not only striking and interesting but also beautifully printed. Indeed, few printing concerns match the consistent day-in-and-day-out product of your presses. While we cannot "see" the cubist type used as the main line on the cover of the Doane College brochure, feeling it is not only unattractive but lacking in the qualities of dignity and beauty which should characterize everything representing a high-grade school for girls, it is otherwise also high-grade. In certain work we recognize a purpose to justify a limited use of such decorative faces but this doesn't appear to be just the place. Incidentally we might mention the Scotch Roman used as text is a small-shouldered type and cannot be used solid to good effect. One-point leads added between lines of text would make a decided difference.

SUPERIOR PRINTING AND LITHOGRAPHING COMPANY, Akron, Ohio.—You have produced one of a half-dozen of the finest type-specimen books we have seen. With a fine gold-stamped imitation-leather loose-leaf cover and with the locations of different styles marked by index-tabs of leather (names stamped in gold) it at once impresses one as an expensive book. Turning the pages of heavy, strong stock the impression of value increases. It is accelerated, furthermore, when the numerous better-grade, up-to-date type faces which you have are contemplated. These are nicely set out in the different sizes with really attractive and effective sectional title pages, on which the faces of type

shown on the leaves immediately following are exhibited in actual display use, in connection with suitable decoration. The first thing anyone who is fortunate enough to obtain a copy must think is, "Why, right here in Akron we have a firm with the ability and facilities to deliver printing or advertising typography which equals the best obtainable anywhere." And every time these fellows use the book they'll call your name blessed for placing such a useful tool, as it will prove to be, in their hands.

AMOS C. ROHN, Canton, Ohio.—Aside from the fact that the style of lettering on the title page of "Notes on the Modern Trend," advertising Reed organ blowers, is inharmonious, and the form, due to the number of units, hence eye appeal, is a bit complex, the folders you submit are good. When, as in the case of the page referred to above, several units exert equal effect in attention, confusion and an unpleasant impression of monotony, due to lack of contrast, result. We do not object to the o's being just black dots, for they have a purpose in suggesting musical notes, but we do object to the idea when there is no such significance. The display and arrangement of the circular are otherwise altogether satisfactory. Complex, also, is the title of the folder "Concrete Vaults Last Forever," here largely as a result of the black background illustration of the Washington Monument. This draws too much attention away from illustration of the vault and the lettered title, which are the important features. The lettering is crowded and



A pair of impressive 9- by 12-inch envelopes the originals of which are printed respectively in black and blue on green and black and vermillion on buff antique stock



Broadside by John Henry Nash, as interesting to read as it is to look at. Original 10¾ by 15¾ inches

rather too decorative, hence not as sharp and distinct, so impressive, as it should be. Bands of strong green have a tendency to draw attention from the rather delicate type matter on the inside of this piece. The green should have been more delicate or the bands not quite so wide. Presswork has a tendency to be too

gray; at a glance we suggest that a little better ink be used a bit more liberally.

THE WILLIAMS PRESS, Hollywood, California.—The fault to be found with your work concerns type rather than layout and display, in which latter respects most of the specimens score effectively, the blotter "Buy American"

KAHAN

PRESS « INCORPORATED

115 LIBERTY STREET - NY
PHONE RECTOR 2-2432

Combining the classical (initial) with the modern (layout and type) doesn't seem to work to the disadvantage of this New York City printer's letterhead. The original is printed in rose tint and light blue on white

being outstanding among those just received. The rules under the main display, one in red and the other in blue, with space the width of the rules between left white, might be just a trifle lighter without sacrificing the effect of the national colors carried, and also in the band across the bottom, where the even thicker rules do not strike us as being too wide. Your own business card is well arranged and has character, but the incongruous type faces used do not contribute toward that character at all, and detract measurably from the piece in an esthetic sense. The combination is even worse on the Harry Hammond Beall letterhead, due to the difference between the two faces being emphasized through the fact that they are used in so nearly the same sizes. When one of a pair of decidedly different types in a combination, the right one of course, is a great deal smaller than the other, the effect of the differences, which mean lack of harmony, is minimized. We have never been able to see any merit whatever in the face used for the name line on this piece—it is just plain freakish; and the thing about your work we regret most is a suggestion that you favor such types over clearer and more beautiful letters. The Morrison letterhead, though the lines are crowded, is very good; here you will note that, for the reason given, the contrast between the two faces is not so pronounced. Of course the fact of the second type, the sans, being light-face helps.

CAROLINA PRINTING AND STAMP COMPANY, Wilmington, North Carolina.—We like the general layout and display of the North Carolina Sorosis yearbook cover. It is unusual and interesting. Line spacing, however, is quite bad and detracts measurably from the otherwise good appearance. That is true not only because of crowding of lines but in the effect such crowding has on the distribution of white space, there being proportionately too much between the two groups of type. If the lines were spread four points farther apart, with six points added between the sections of the main group, and below the line "Wilmington," decided improvement would result. While we would not advocate raising the line so the margin at the bottom would equal that at the sides there should not be such a great variation. As a rule the bottom margin in a panel should be the widest, just as it should be in the case of a book page, but, obviously, to do that in this case would mean raising the line in question too high. The double-rule dashes under the heads on the center spread of the Ivanhoe menu are too long, hence unattractive, and there is too much space between the heads and the matter which follows. Though crowding is not so evident here as on the other item, most of the lines on the title page could be spaced farther apart.

MUNICIPAL TECHNICAL COLLEGE, Hull, England.—We appreciate the copy of "The First Generation," which is a pleasing and readable booklet although characterized by a somewhat old-fashioned appearance. The general design of the cover, with the bands of blue and gold at the sides, is very good but the heavy script lettering of the title suggests a logotype such as department stores use in their newspaper advertisements and which does not harmonize with the type used below. If Bodoni had been used for all the copy of the page the effect would have been materially better. Word spacing is entirely too wide on the small title, also on the main title page, where the effect is aggravated because of too little space between

lines, especially in the main group at the top. So much copy should not be set altogether in capitals but when that is done more space by far is required between lines than in the case of lower case. If the running head were in italics upper and lower case instead of all capitals interest would be added and improvement made. Italic capitals seldom make a sightly line. Similarly the subheads through the text, set in caps of the body type, would be better set in the Bodoni used for the more important headings. Finally, the lines of text are crowded.

THE SPEER PRESS, Paterson, New Jersey.—“How the Ass Received His Reputation” is a good folder. Because of the interesting illustration and intriguing effect of the title, the front page seems certain to cause recipients to follow through to see what it is all about. The title page would be improved if instead of being in the center of the page the question mark used as an ornament were moved up nearer the lines of the title and to the right-hand side.

To Meet The Right Honble. The Lord Mayor
and The Sheriffs



Mr. George W. Jones
Chairman of The Library Committee of the
Corporation of the City of London
requests the honour of the Company of
J. L. Jones & Co.
at Dinner in the Art Gallery, Guildhall
on Monday, 30th May, 1932
at 7 for 7.30 o'clock p.m.

Evening Dress
Decorations

R.S.V.P. to
The Keeper of the Guildhall
E.C.

An invitation by and from George W. Jones, famous English printer, the original of which is 6 by 9½ inches and printed in black and orange on white

If a somewhat larger mark were used the effect, we believe, would be still better. This moving the mark to the right would not only obviate the rather too formal appearance of the design but tend to balance the illustration which is in the lower left-hand corner. In view of the fact that colored stock and ink are used we feel that some type face which is clearer than the Packard should have been used for the text on the center spread. The color of ink, while perfectly all right for the large type of the title on the front page, is too weak for this relatively smaller type, especially considering that the face is not a particularly legible one. While the initial does not fit at all nicely, and the margins could very well have been wider, you have on the whole done very well.

WORKING MEN'S COLLEGE, of Melbourne, Australia.—“Adding Lustre to the Southern Cross,” testifying to your recognition of the achievements of Henry Lewis Bullen, of the



THE EYES
HAVE IT

The decoration is made of
type in our composing room.
Slight examination will dis-
close the characters used.

NINE times out of ten, it's through the eye first impressions come. The personal appearance of your salesman affects the mind of the buyer, before he has had a chance to say a word. The typography of your printed message nearly always is the factor which decides whether or not a line of it will be read.

THE NEWARK PRINTING COMPANY
ORANGE & SPRING STREETS, NEWARK, N. J.

TELEPHONE BRANCH BROOK 2-8100

ASK FOR PRICES
and your office will seethe with salesmen (?)
Ask for a printing idea and you can depend on
ROBERT A. WILLIAMS COMPANY
10 S. E. First Street Evansville, Indiana
DIAL 8541



Typography expressive of the theme characterizes these two interesting blotters and makes them impressive

great library and museum of the American Type Founders Company, in the collection and dissemination of knowledge about the greatest and most useful of industries, adds lustre to you folks, too. As the editorial in THE INLAND PRINTER which prompted it implied, not one in ten of those who have benefited from the tireless work of Mr. Bullen can possibly have reached him with expressions of appreciation, therefore the attractively printed folder bearing felicitations from the place of his birth, so beautifully worded, helps a lot. It covers a multitude of omissions. While the sentiment and beautiful wording, so richly deserved, take one's mind off the physical piece, it is not without merit in that particular. The dark-brown cover, embossed and with gold spatter work, is printed in gold with stars here and there over the page in connection with the lines of the title. The effect of the brochure, tied with yellow-orange cord, is delightful, though we feel a measure of dignity is sacrificed by the use of rules under the title. To use rules there in an advertisement is one thing and to employ them on a presentation piece like this is another. If it were thought the title were not prominent enough, then a larger size of type

was called for. Underscoring rules by reason of the attention they demand may, and often do, tend to weaken the prominence of the type.

MONROE LETTERHEAD CORPORATION, Huntsville, Alabama.—That is a fine collection of hand-drawn letterhead designs you sent us. Every one of them is not only effective but unlike every other, something out of the question to the same extent when one depends on type, even considering the large number and variety available. One of their charming features is the use of color, which is not only extensive but characterized by unusual shades as pleasing as they are distinctive. We can “spot” your work by the nature of the colors you employ as much or more than by the character of the designing. Certainly there is an expert colorist in your employ. One statement in your letter is worth passing on to our readers, for it presents a good argument for their use in selling better designed and more colorful letterheads. You say truthfully that “A lot of folks seem to be worried about the 50 per cent increase in first-class postage—and many of them who formerly mailed all their letters first-class will now, no doubt, mail them third-class.” Your suggestion for overcoming one

FRYE
PRINTING
COMPANY

624 EAST CAPITOL AVENUE
Main 303 — Particular Printing for Particular People

Sanely modern display; a blotter by Ben Wiley, Springfield, Illinois, featured by an effective use of rule

THIS initial is made up of "rules," the compositor's term for straight lines. It is easy to make. Note that it is used with Kabel Light. The two go very nicely together because neither has any fingers or toes (serifs).

MORE RULES, but two colors are necessary. Another way to use rules in one-color initials is shown on the inside pages of the Telephone folder at the right.

THIS is merely a two-line initial, but it is unusual in that the perpendicular element aligns with the left side of the type below it, and in that its horizontal element projects over other letters in the first word and runs into the margin.

Long-standing **H**ABIT insists that the first letter of the first word be the one emphasized, but a more important word in the first line may deserve the emphasis and can be treated as shown here.

CUSTOMARY treatment of an initial C would differ from this. More care and time are required, but the result justifies this. Novel treatments are possible with many of the capital letters.

A study in initials and their use from a folder issued by Alex. G. Highton, Incorporated, advertising typographers, Newark, New Jersey. Mention should be made of the fact that on the original the rules in connection with the "M" in the first column are, of course, in a second color, as is the letter "A" at the top of the second column. The initial "T" at the top of the first column is in one color, being made entirely of rules. The folder is copyrighted and the showing from it made here is by special permission.

of the additional burdens recently put on the back of business is a good one. It is: "As a result the mails will be crowded with third-class letters—all clamoring for attention. Only a few will get more than a passing glance, and those few will be those which have a worth-reading appearance. Nothing gives a letter (circular or personal) a worth-reading appearance more than does an attractive letterhead, and this attractive letterhead may be had for just a

AN UNUSUAL ARRANGEMENT, appropriate for the piece in which it was used—a department store folder advertising jewelry. This is suitable for one color, with letters having no tails.

WE are all a bit vain, but this initial is openly so, for its name is Vanity. And every one of the Vanity Initials is surprisingly different. We'll be glad to show you them all, if you are interested.

THERE IS no end to the initials which can be made from typographic borders such as used here. This is an Old English Border and is in keeping with the Caslon type which was designed, in its original form, by an Englishman.

IT'S home-made, easy to make, looks like hand lettering, has any number of variations and is flexible as to size, weight and appeal. Used with Bodoni Bold type.

JUST a one-line initial, but it starts the sentence in the middle of the line, which is unusual. Tradition places most initials at the extreme left.

your halftone illustrations are well printed. There are faults in the typography of the text pages, the mention of which we are confident will be appreciated and beneficial to you. The paneling of the Foreword is interesting but the rulework and decorative brackets are rather too large and heavy in relation to the type. We suggest that the effect would have been overcome if the panel could have been deeper and wider, the former particularly, in order that a larger size of type might have been employed. The disproportion mentioned would then be overcome. The Bodoni in which the text is set, due to its relative blackness, should have been spaced out more, at least one-point leads and preferably two-point being added between lines. Headings are too small and otherwise weak in relation to the size of the body and are usually crowded by the cuts appearing above in some cases and text matter below. Starting each section of the text as marked off by heads with sizable initials would have given the pages more life and a better effect of interest. Running heads in outline lettering are too weak in relation to the text and inconsistent with the rather heavy double line underneath; being a thick and thin line the latter harmonizes beautifully with the Bodoni body but not at all with the monotone outline letter of the running heads.

THE LONDON SCHOOL OF PRINTING, London, England.—While, writing from memory, the 1932, or tenth annual, yearbook does not impress us as some previous editions have, it is nevertheless a highly commendable effort, and, as we have before stated, ahead of anything done by schools here except, perhaps, the convention souvenir books of the International Printing Pressmen and Assistants' Union. Possibly the feature responsible for the lessened admiration is the cover featuring type lines set between rules with other rules serving as ornament. This appeals at once as a weak effort to achieve a modernistic effect and inconsistent with the importance and character of the book otherwise. A fault often noted in the specimens of display work is close spacing of lines. This is apparent on the title page, an excellent example of its type, although the light-olive tint in which the border of oak leaves and acorns is printed is in our judgment somewhat too weak. Text on pages where this same border is used is beautifully spaced, both as to words and lines, though the impression is given of too little matter to the page in relation both to the size and the prominence of the border. The otherwise unusually attractive pages where letters relating to the previous issue are printed would be made even more agreeable if the lines were spaced one point farther apart. Your students are decidedly more successful with conventional layout than efforts in the direction of modern effects, which in this book take the form of sans-serif types and geometrical ornaments which ordinarily are not used with especial objectives in view. Modernity, at least that which is considered worth while, is largely achieved through layout. Some of the smartest modern typography, especially in national advertising, is accomplished with traditional types and, what is more, without ornament, or, if with it, ornament that does not obtrude. Presswork is also kept at a high standard, indeed it is the outstanding feature and the statement applies to the examples of photo-offset as well as letterpress, the latter being represented by some unusually fine examples of four-color work.

RINGNECK PHEASANT EGGS DAY-OLD CHICKS
From healthy, unrelated stock. Also booking orders for birds for Fall delivery. Instructions for hatching pheasants with each order.
PINE PHEASANT & POULTRY FARM
JOHN ECKERT, PROP.
EAST MORICHES, L.I., N.Y.

RINGNECK Pheasant EGGS RINGNECK Day-old Chicks
From healthy unrelated stock; also booking orders for birds for Fall delivery. Instructions for hatching pheasants with each order.
PINE PHEASANT AND POULTRY FARM
East Moriches, L.I., N.Y. John Eckert, prop.

RINGNECK PHEASANT
E G G S
Day-old Ringneck chicks from healthy, unrelated stock. Also booking orders for birds for Fall delivery. Instructions for hatching pheasants with each order.
PINE PHEASANT & POULTRY FARM
JOHN ECKERT, PROP.
EAST MORICHES, L.I., N.Y.

Ringneck Pheasant EGGS Day-old Ringneck Chicks
From healthy unrelated stock; also booking orders for birds for Fall delivery. Instructions for hatching pheasants with each order.
PINE PHEASANT AND POULTRY FARM
East Moriches, L.I., N.Y. John Eckert, prop.

These four resets for the inch-advertisement contest recently conducted by *The Inland Printer* (see page 40, August issue) are from two Australian apprentices, the first two by George Bailey, of Sydney, and the others by G. W. Longfield, of Melbourne. More time will be allowed when the next contest is announced in order that our readers in foreign lands, like these two men, may have their chance to share in the awards.

NEWSPAPER WORK



By G. L. CASWELL

Publishers desirous of receiving criticism of their papers or mention of their rate cards, subscription plans, etc., should write Mr. Caswell in care of this publication. Newspapers cannot be criticized by mail

A Promotion Stunt Each Month Keeps Advertising Linage Up

Discouraging times do not deter all newspapers from energetic promotion of local business improvement.

We quote from a lively county-seat weekly, without revealing the name or town, because of personal and competitive reasons, as follows:

"We promoted thrift-week last spring, a thing that had never before been done in this town of 4,600 people; we promoted a non-commercial winter frolic of three days, which met with prompt response; we staged a successful cooking school; we participated in a dollar-day event; we have put on a special county used-car week. Now we are sponsoring a trade-revival campaign through use of voting coupons and prizes that go to hundreds of store patrons in this city."

In the above list of local activities we see that about one event a month is the average for this newspaper. With two live publishers at the head of it, they are producing not only a good newspaper, but are forcing their town, despite the depression, to keep up the trading spirit and keep people coming its way.

In such lists of community activities and enterprises there are always twice as many subjects under exploitation as there are months in the year. The publishers who can successfully put on and promote such activities are the real community benefactors today.

Iowa Weeklies Unite to Conduct Series of Cooking Schools

Iowa's weekly newspapers, through their incorporated, central organization, are starting another season of cooking schools, after the successful experience along this line last year. For this fall, winter, and spring they have eighty cooking schools scheduled, to run four

each week, with but few exceptions. No schools are to be held in December, which is newspaper harvest time in the other lines of business.

The central office plans and organizes each school. A definite set-up is prescribed and household economists are engaged and routed from one school to another, while publishers arrange for halls, equipment, etc. National-advertising space is contracted and handled through the central office in Des Moines for each newspaper, with definite schedules. Local advertising and tie-in space is all handled by each local publisher. Demonstrations of advertised products and cookery are given on the stage.

Last season, with seventy-four such cooking schools conducted in some sixty counties all over the state, there was an attendance of about 110,000 women. Local advertisers were sold on the idea last season and it is expected they will come in enthusiastically this season. The same national advertisers are quite generally contracted for the new season, as well, with some new accounts in other lines adding to the "gravy."

A COPY SUGGESTION

Hold to Your Place in the Line

THE FELLOW who pokes along at twenty when the others are doing forty may get somewhere eventually, but the best pickings are likely to be all gone. If your competitors are keeping their names and their products before the public, then it's up to you to do likewise or lose your place in the line.

Booklets, catalogs, folders, broadsides—any or all of these will help to do the trick. Ask about them.

A pertinent idea in trade-paper advertising copy used by The Charles Francis Press, New York City

Small-Town Paper Plays Every Event to Build Advertising

It is refreshing to learn of a newspaper that has actually increased its lineage over 1931. We note that most of the dailies show a considerable loss in lineage for the months of July and August, and we know that most of the weeklies have felt the summer depression more than usual. But here is the Libertyville (Ill.) *Independent-Register*, in a 4,000-town within 35 miles of metropolitan Chicago. Its deft, systematic booster-efforts have resulted in increased lineage. Mr. Nall, manager, reports general satisfaction to the advertisers.

Describing how the lineage increase was obtained, Mr. Nall said it was not due in any way to advantages not possessed by the average newspaper in a town the size of Libertyville.

"One must grasp at every happening which may be turned to account in the increasing of advertising lineage; the observance of all anniversaries or celebrations, whether of national, statewide, or merely local scope, and special weeks which are sponsored by various groups."

And in that statement is the whole story without elaboration. As we have before stated, business in these days comes to the strong and alert; there is no encouragement to the lazy. It can be done if you will try hard.

Fight Slash in Official Papers to Protect Public Against Graft

Tax-reduction committees in many states are just now focusing their plans on reduction of official newspapers and elimination of much official proceedings published. That is the best way in the world to encourage graft and malfeasance in office. Newspaper organizations might well plan now to meet this situation and try and prevent drastic action that is anything but economical.

Kansas, Oklahoma Newspapers Want Utilities Law Repealed

Newspaper publishers of Kansas and Oklahoma are aroused in favor of repeal—the repeal of laws in those states which prohibit public-utility companies from selling at retail such electric or gas appliances as may use their principal products, electricity and gas. It seems this is one law that is obeyed; and the result is that sales of such appliances have dropped to the minimum and all newspaper advertising of these appliances has entirely vanished.

It is a contention that the public has neither been protected nor served by the law, and that it has in reality driven many establishments handling the appliances for the utility companies out of business, leaving vacant buildings and unemployed men and women.

It is said that individual dealers in gas and electric appliances fathered the law in both states, putting it over on misguided legislatures in the interests of independent dealers who were strongly represented at the sessions by lobbies. Hardware dealers were notably active in support of the law, and the assumption is that their national organization will try to effect the passage of similar laws in some of the other states.

It is stated that in Kansas the sales of electric and gas appliances, refrigerators, etc., have fallen to almost nothing since this law was made effective in August, 1931; that hardware and furniture dealers who were supposed to fall heir to the business of handling such appli-

ances have done nothing toward promoting sales, having neither advertised nor pushed sales in towns or country, and that the public generally has been thereby harmed to an amazing extent.

If it is true that a nation-wide campaign is being promoted to secure the adoption of this prohibitory law in other states, it behooves newspaper publishers to get busy and to warn their readers against the adoption of any such restraining influence. Those districts in which electricity and gas are most used are the most progressive. Both town and farm folk find them indispensable. A greater use of such products will make reduced rates possible—an economic advantage to the people. And, morally, what right has the state to prohibit the sale of appliances calculated to promote the use of a product that is legally manufactured and distributed everywhere?

The whole proposition seems absurd when viewed in the open light, and when it is placed under the magnifying glass, where the bugs in it may be seen, there is likely to be little defense. However, on the plea that large concerns are selling appliances at cut rates, depriving "legitimate" dealers of a profit, it may show up in any state at any time.

Newspaper organizations have had scant recognition from or favor with the interests promoting this legislation, if our information is correct. Without considering the interests of public utilities in the matter, what have the interests promoting this law to show for the favoritism shown them?

California Forces Legal Papers to Be Set in Town of Issue

A state law which, so far as we know, is peculiar only to the state of California, requires that newspapers of general circulation, in order to qualify as legal publications for the printing of legal notices, shall perform at least 50 per cent of the work of typesetting for the paper in their own offices or shops.

Recently that law has been contested by a weekly newspaper in San Diego County, whose pages are partly made up of plates and type set in other towns than that of its publication. A district court hearing the case decided that less than 50 per cent of the typesetting for the paper was done in the town of its publication and therefore it could not qualify as a legal paper for the printing of legal notices in its columns.

It is stated that two other cases have developed to test the law and that, in at least one of these, the decision will eventually rest with the state supreme court as to just what is meant by the provision of the law that requires an official newspaper shall be printed (and set) in the town where it is published officially.

Compare Reductions and Avoid Stampede to Lower Rates

Whether or not to lower general advertising rates has been the problem of publishers for several months. Following the announcement of considerable reductions by some large magazines—whose rates had mounted to the utmost heights that the trade would stand—



This clever and beautiful blotter reached the desks of prospects on the days of the eclipse. Copyright made it exclusive and it paid for itself many times over

newspaper publishers have been bombarded with queries as to whether or not they contemplated a reduction.

Leaving out the question of circulation and reader-interest, wherein local daily and weekly newspapers still rate where they did in 1929, there is the question of a profit or loss to consider. With every saving made and production costs reduced to the bone, newspapers might well give attention to the matter of increasing rates to balance the loss of paid space, rather than figure more loss by reducing the price of space they do sell. This is based on the theory that nobody is buying space except as an absolute necessity in these times.

Reference was made by one writer to the Reynolds Tobacco Company, whose advertising campaign in 1931 cost millions of dollars and resulted in a gain of \$2,140,000 net earnings. Instead of reducing prices for Camel cigarettes, the company raised the price from \$6.40 to \$6.85 a thousand. Now the company seems to be withholding advertising to slide along into greater profits under the present existing conditions.

Chain stores, doing a local business in many cities and towns, have taken up the cry for reduced local rates, some of their local managers seeming especially active in spreading lower-rate propaganda among other merchants in these towns. The failure of these managers to consider the fact that the local newspaper is the cheapest form of advertising to reach the trade of their territory, and that, in these times, those who do read the local newspapers devour them from headline to market reports, simply means that they are willing to force the newspapers into bankruptcy along with other business in their towns.

To the average local daily or weekly newspaper, therefore, the maintenance of local rates is as important as is the problem of national advertising rates.

Do not be misled by any statement that because the *Saturday Evening Post* has reduced national advertising rates 10 cents a line (\$1.40 per inch), your local newspaper now also should reduce its rates. The *Post's* agate-line rate has been \$12.00, so that a reduction of 10 cents a line means less to the advertiser than a reduction of one-tenth cent a line would mean to the local newspaper whose space rate is 4 cents an agate line. Wouldn't it be foolish?

We Are Glad We Were Wrong!

ONE ITEM in this department for the July issue stated that the University of Oregon had eliminated journalism from its curriculum as an economy measure. That item was incorrect, according to a letter received from a regular reader. He corrects us gently, but firmly. In part, his letter says:

"Several months ago, when news of this fight in Oregon came this way, we got a number of university doctors of philosophy in the Middle West to go to bat for the journalism school at Oregon, and the movement was successful."

THE INLAND PRINTER regrets its error, but rejoices that the University of Oregon is retaining its journalism courses.

Some years ago, when the price of print-paper was mounting rapidly, and local newspapers were hard pressed to continue their low rates, the publisher of a farm-paper with a million circulation casually remarked that he was not worrying about the higher cost of paper, as he had just raised his advertising rates \$10 an inch to take care of it. The statement nearly floored us, until we had studied the matter and learned that his previous rate had been \$60 an inch! Similarly, it may sound big now that one great magazine has lowered its advertising rate \$1.40 an inch, when its gross rate is quoted at \$168 an inch!

Taken by and large, things are high or low only by comparison, and from that point of observation the farmer and producer and laborer might reasonably have first call on newspapers for reductions in subscription price. Suffering a loss in that department, for the benefit of advertisers, should warrant newspapers in maintaining for the most part the space rates which experience has proved they must have to make a profit.

Newspaper's Right to Reject Any Ad Is Upheld by Iowa Court

Once more the newspaper's right to reject and refuse to print any advertisement offered to it in the general run of business has been upheld by a district court, and the Carroll (Iowa) *Daily Herald* is absolved from damages because of making such a refusal.

The case in point is one wherein an agent of a dry-cleaning house in Des

Moines set up temporary quarters in Carroll, a town of 5,000 population, and offered to the newspaper for publication the copy for a display advertisement for his establishment. A young lady clerk in the office took the advertisement and the pay for it. Later, when the manager, James W. Wilson, had it called to his attention he immediately called on the agent and returned his money to him, stating that the *Herald* did not care to run the advertising because it was in direct competition with a local institution.

Soon afterward suit was filed claiming \$400 damages because of this refusal.

Classified Ads Increase Profits When Display Falls Off

Classified advertising cannot be built up unless all advertising suitable to that department is published therein. We see many papers that have a so-called classified department, and at the same time run a considerable local line-advertising on other pages among news items.

Business men or bargain advertisers make a mistake in running advertising that way, and the newspaper discounts the value of a classified advertising page by permitting it. Sometimes this comes about because the classified rate is the same as the local line rate when such advertising is placed among news items on news pages. Obviously, the way to keep such advertising away from your news pages and urge it into the classified page is to make the classified rate less than the local rate.

A quite usual price for classified in local papers is one cent a word, with no ad less than 25 cents. Many papers make it two cents a word. In the latter case, make the local line rate 15 cents a line and refuse to run it among news items, but use bottom-of-column position for such "readers."

Classified advertising columns receive close and careful attention in some papers that make them pay well. Clipping of ads from other papers that might get results if inserted in your own paper, mailing these to the advertiser with a card on which to make the order and suggesting use in your paper, may be resorted to if you wish to widen the scope of your classified advertising.

The use of all sorts of schemes and plans to induce attention to the classified page is justified. The hidden-name trick is one of them—arranging with a

theater manager to give a free ticket to any person whose name appears hidden or "pied" among classified items. The limerick idea is a good one—offering a prize of some kind or free insertion of a ten-line want ad to any person who correctly supplies the missing line in the limerick. They will read it.

Usually a cartoon of some kind, an illustration, the weather and market reports on the classified page are sure-fire. We have in mind several weeklies that run from half a page to more than a page of classified every issue, and in towns less than 5,000 population. We know it can be done if pushed a bit.

Florida Newspaper Sustained in Refusal to Run Advertising

A Florida court has held that a newspaper is not guilty of conspiracy in restraint of trade when it refuses to run certain kinds of advertising.

The St. Petersburg *Daily Times* was sued by a used-car dealer for its refusal to accept advertising from that dealer, the latter alleging a combination of the newspaper with other dealers in restraint of trade. Judge Orville L. Dayton, in the circuit court at Clearwater, Florida, on May 28 granted a motion to quash quo warranto proceedings against the *Times* because of refusal to run this dealer's advertising in that paper.

Miss Vivian Celter, attorney for the *Times*, argued that the publication of a newspaper is a private business; that the publisher may contract with or refuse contract with whom he pleases, and that the plaintiff in this case failed to show that public interests were affected or endangered. In granting the motion to quash Judge Dayton ruled that quo warranto proceedings were not the remedy for enforcement of private contracts.

Thus this year has judicial approval again been given to the right of a newspaper, as a private institution, to contract for or refuse to admit advertising matter to its columns.

Circulation audits right now show little loss of circulation among the good newspapers of the country. There is one class of newspaper that about everybody wants, and that is the one giving the local news of its town. People like to read about persons and things they know. Give them what they want and prosper, is still a good adage.

Notes From Over the Field

Only seven weeks till Thanksgiving—and with an election between now and then! Are you prepared? Many political candidates will want free publication of their paid radio talks. Will you be satisfied with a casual "thanks"?

We note that in many states newspaper associations hook up with state fairs and put on a "Newspaper Day." Oklahoma has made this a big feature of the annual show. Nebraska has had newspaper days for a number of years. Minnesota has a newspaper headquarters at the state fair, usually opening a plant on the grounds to issue a daily special. Wisconsin is likewise making newspapers a feature of its state fair.

If you must use free-publicity and free-plate stuff, a good way to do it is to cut out the advertising in it, adapt the rest of it to your local conditions and let it go. Sometimes this artistic publicity is really clever, but the originators will not be pleased to see it confiscated.

Lucky Strike advertising was resumed in August in 1,800 daily newspapers—nearly all. Copy appears twice a week. The question of reduction of rates under the previous contract, requiring an adjustment of rates if circulations had fallen below the 1931 figures, caused little trouble. Many of the dailies, it is reported, were well able to show that their advertising rates were previously based on circulations far below the guarantee asked, which alibi was accepted.

No responsible publisher issuing either large or small papers is kidding himself regarding the letdown in earnings. The summer time is usually less fruitful for business, but during this year, beginning in June, newspaper display lineage slumped into the deep, dark cellar. One of the best weekly newspapers reports a slump of 6 per cent from last year up to August first. One of the next, and not far away from this one, is a county-seat paper of rare quality which showed 26 per cent loss in the same time. Another loss was 40 per cent. Such losses can be met in only one way, and that is by curtailment of expenses. In some cases even this cannot make ends meet. By the

middle of September things began to revive from actual necessity. Business managers became desperate to revive trade, and advertising was the only answer to their problems. But, what is in store for next year? Perhaps by way of comparisons, the showing may be much more favorable—if not carried too far.

A Minnesota district judge recently held that the so-called "newspaper gag law" remains in force so far as it applies to obscene, lewd, and lascivious newspapers. The court has ruled that the United States Supreme Court held the law unconstitutional as to one section of the law—that applying to scandalous and defamatory newspapers. This most recent judicial decision came in a ruling regarding a temporary injunction desired by a publisher whose paper was to be confiscated or sold. Now we know where to draw the line?

Dealers and distributors of any advertised commodities or articles are the direct contacts for more national advertising in these times. They can understand local conditions and can be shown the way to direct results. They may influence the "big boss" to place his advertising where it will spot the sales against all competition. The newspaper's end of the proposition is to see that this advertising gets special attention as to preparation, printing, and position, with local backing up. Therefore, make every effort to get your rate cards and your selling material in proper form.

Bills for eliminating the Government competition in the printing of private return cards on Government stamped envelopes failed to get across at this session after all. Too much politics engaged the attention of solons—and mighty little statesmanship, it would appear, as many important bills were left in the hopper. It is said that the envelope and copyright bills may come up again early in the next session, however. If the publisher-printers and envelope manufacturers do not weaken, perhaps they will yet break up the monopoly that is enriching the contractors, who get theirs while the Government continues to suffer the loss on envelope business.

Problem This Month Is One Estimators Often Meet

THE PROBLEM this month is a sixteen-page booklet printed in green ink on enamel paper. There are several halftones, a large one on the front page and another large one on pages 8 and 9, used as a double-page spread. The balance is straight type, two columns to the page,

saddle-wire stitched, and bear in mind that this is just a house-organ. Follow specifications that are given and use the hour costs for the different operations shown on the bottom of this page. If you have some piece of work that you think would be interesting, send it in.

We have been told that Kenneth I. Gray, of W. F. Hall Printing Company, Chicago, makes it a practice to work out our problem with a group of estimator friends. After the individual estimates are prepared, notes are compared and variations discussed. The group states this method is helpful training toward avoiding possible errors on estimates prepared for prospective orders. Though none of them has submitted his results to Mr. Tarrant, the round-table discussion balances his comment. Keep it up!

August Problem's Solution and Comment on Replies

The problem presented in the August issue called for 10,000 four-page folders printed in black ink and folded to fit a No. 10 envelope. Several letters have been received stating that the writers work out the estimates each month and then put them away until the answers are published and make comparisons, giving their reason as not wanting any publicity. For that reason this month you will find only your initials and the name of your city given. We would like to have everyone interested in this work send in all his answers, as we feel that you will get more benefit out of it in this way. Following are the detailed estimate and comments on replies which were received from various readers:

Paper
2,625 sheets, 24 by 36—64-pound,
total 336 pounds, at 12c.....\$ 40.32
10 per cent for handling..... 4.03

Composition
Hand composition, 11.4 hours, at
\$3.75 42.75

Lockup
Class 3—two forms, 1.4 hours, at
\$3.75 5.25

Makeready
Outside pages, Class A—.8 hour, at
\$2.76 2.20
Inside spread, Class C—2.1 hours at
\$2.76 5.80

Running
One form, 10,000, Class A—4.0
hours, at \$2.76..... 11.04
Inside spread, 10,000, Class C—5.0
hours at \$2.76..... 13.80

Ink
2.9 pounds, at \$1.00..... 2.90
10 per cent for handling..... .30

Bindery
Folding—4.5 hours, at \$1.82..... 8.19
Cutting—5 reams, at 65c a ream... 3.25
TOTAL COST.....\$139.81

A. F. A., Charlotte, North Carolina.—Your estimate for August is presented in very good shape, but you used too large a press and that makes the hour cost higher than would be necessary on a smaller press. I noticed your footnote in your explanation of why you picked

Printing Estimate Specification

Full Information Saves Time and Avoids Error

Salesman		Date <u>October</u>	
Name of Customer	THE INLAND PRINTER		Buyer
Address	205 West Wacker Drive		Tel. No.
Quantity and Description	20M - 16-page BOOKLET - self-cover		
Sizes	INSIDE (BLEEDS)	COVER (BLEEDS)	END SHEET
	6 3/4 x 9 3/4	x	x
Color of Ink	INSIDE	COVER	END SHEET
	Green		
Paper Stock	Tip		
	Inside 70 LB. BASIS ENAMEL @ 10¢		
	Cover		
	End Sheet (Single or Double)		
	Envelope		
Composition	Tip		
	Size Type Page 6 1/2 x 8 1/2 Handset Machine Linotype Style		
	2 cols. - 16 pica wide - 58 lines to the column		
Electrotypes	Furnished We Make P. B. Mounted		
Binding	No. of Folds and How Folded		
	Regular 16 pp.		
	Gather	Wire Stitch	Saddle Cloth Strip
	Insert	Silk Sew	Tip
	Perforate	Round Hole Slot Hole Press	Die Cut Number
	Punch	Seal	Pads
	Stamps or Permit	Rd. Corner	
Art Work and Engraving	Furnished We Make	Line Cuts Close Register	Sq. H. T. Vignetted
How Packed			
Ship			
When Wanted			
Remarks	Although there are several halftones, bear in mind that this is only a house organ		

Costs to Be Used When You Figure Your Estimates

Hand composition	\$3.75	Cylinder presses, 34 and 41 inches...	\$4.55
Slug-machine composition	3.70	Cylinder presses, 46 and 50 inches...	4.97
Monotype keyboard	2.41	Cylinder presses, 53 and 56 inches...	5.10
Caster	2.65	Cylinder presses, 62 and 65 inches...	5.10
Platen press (M.F.), 10 by 15.....	2.07	Cylinder presses, 68 and 74 inches...	5.10
Platen press (M.F.), 12 by 18.....	2.37	Two-color press	6.50
Small automatic, 12 by 19.....	2.76	Cutting machines	2.61
Small automatic, 17 by 22.....	2.76	Bindery C (small machines).....	1.82
Small automatic, 20 by 26.....	3.90	Bindery D (girls' handwork).....	1.13

the press that you did, but at the same time it would have shown a lower hour cost if you used the next-size smaller machine. I will have to give you credit for the size paper stock you used as that is the correct size and I had overlooked it entirely. It makes a saving of about \$6.00 on the way you figure the paper and the way I show it. The balance of your estimate is very well done. As to the estimate you sent on the July problem, though your total price is very good I believe that you have allowed far too much time for your makeready, and your press run is heavy. If you will check your estimate by the one shown in the September issue, you will notice that your ink rate is considerably lower. That is the reason why your price checks quite well in so far as the table is concerned because your ink is low and your makeready and running time are too high. Thus, both these estimates are very well done, when everything is considered.

E. J. V., Jersey City, New Jersey.—I believe you must have read the specifications on the August estimate wrong, but if you will check your estimate with the one shown in this issue, you will see where composition was 11.4 hours, which is considerably more than you allowed. You also have the correct size of the full sheet on this work, but I assume from your estimate that you figure on running all four pages at one time. In that case you could not run it on the press that you have used. I also wish that you would refigure your paper stock and I think you will see where you have made an error in figuring this item.

L. S. B., Hartford, Connecticut.—Your total price is very accurate but I think from the figures you show on your estimate that your presswork is too high. I wish you would compare your estimate with the one shown in this issue and I believe you will see what I mean. Your paper stock is also figured rather high. The composition is very close and I believe your bindery work is figured very well. The only two items I would like to have you check are your presswork and paper, in all other respects your estimate is very well done.

G. L. H., Brookings, South Dakota.—The amount you allow for composition is a trifle low, as you will note if you compare your estimate with the one shown in this issue, and of course composition is one item that is always difficult to figure from specifications. You no doubt are familiar with the fact that a lot of estimates that come into the average plant are from specifications only. The time you allow for locking up these forms is about half of what my records show that it takes. It seems to me as though your time is rather low on your press-running. I notice that on makeready you allow time for making ready one form and your running, I believe, allows time for running two forms. I would like to have you check those items. The rest of the estimate is very well done and your total price is not so far out of the way.

September Problem Solution

The problem presented for September called for 5,000 eight-page booklets, printed in black ink on M. F. stock. The size was 8½ by 11, saddle-wire stitched, and all straight type. It will be necessary for everyone interested to get replies in early because we are going to



Hell-Box Harry Says—

By Harold M. Bone

Poor management finally forced one water-color printer to liquidate.

The pressman wants his *close-register* work to *register*, while the boss wants his *cash register* to *register*.

Physicians need plenty of *patients* in order to earn their salt, and comps need plenty of *patience* for the same reason.

A *press* works at its best when it is thoroughly *oiled up*, but that does not apply to the *operator*.

Many a jobber's "*paper*" losses have turned out to be *real*.

Machine comps get so much practice *casting lines* they should become good *fishermen*.

It goes *against the grain* for a printer to pay high prices for *corn-stalk paper*.

*One printer seldom has a slump
And here's the simple reason,
He makes a point to keep his wits
Sharp in the dulllest season.*

make our comments the month following publication of each problem. Below are the detailed estimate and the comments on replies which were received:

Paper	
2,675 sheets, 24 by 36—64-pound,	
total 343 pounds, at 6c.....	\$ 20.58
10 per cent for handling.....	2.06
Composition	
Linotype and hand makeup, 10.4	
hours at \$3.75.....	39.00
Lockup	
Class 2—one eight-page form, 1.6	
hours, at \$3.75.....	6.00
Makeready	
Eight-page form, class A, 2.6 hours,	
at \$4.55.....	11.83
Running	
5,000 impressions, class A, 4.0 hours,	
at \$4.55.....	18.20
Ink	
2.1 pounds at \$1.00.....	2.10
10 per cent for handling.....	.20
Bindery	
Folding, 1.5 hours, at \$3.00.....	4.50
Stitching, 3.5 hours, at \$1.82.....	6.37
Cutting, six reams, at 65c a ream...	3.90
Trimming, 1.5 hours, at \$2.61.....	3.92
TOTAL COST.....	\$118.66

R. W. W., Fort Atkinson, Wisconsin.—Your makeready and running time seems to me to be a trifle heavy, and I wonder if you picked your press size on account of your own equipment. In my estimating classes, we use the most economical way to produce the work regardless of the equipment in the individual plant. The amount of ink is heavy, but that no doubt is due to the size press you used. The

rest of your estimate is excellent. Am glad that you take an interest in these problems.

E. J. V., Jersey City, New Jersey.—Your composition and lockup time is right and I can see some improvement in your estimates. The only trouble you seem to have is picking the right press. The one you have figured to run this work on will not take that size sheet. Remember when you are figuring on a piece of work that must be stitched, you should allow margin for trimming, and that margin as a rule is half-inch on three sides. In this case 8¾ by 11½; this can be cut a little if necessary to cut it out of a special sheet. In your bindery operations you left out trimming, but the rest of your estimate is fine. Try the estimate this month and watch your press size.

L. R., Detroit, Michigan.—This seems to be the kind of work you are accustomed to handling. Your composition time I believe is too high for this work, but I will agree with you that it is rather difficult to estimate composition from specifications. However, you must have to do some of it. If you will compare your estimate with the one shown here, I believe you will see that you have done a very good piece of work except for composition.

I. L., New York City.—You are having the same trouble that printers in every part of the country are having. The piece of work that you sent me is a specialty and you cannot compete with your equipment. Your estimate was all right, considering the way you had to run the work, but there are plants that would produce this work for the price you said the work went for and make money. One suggestion that I will make is to stick to whatever class of work you do best and that fits your equipment, and pass up the other kind.

R. H. J., Montreal.—Your estimate, with one exception, is very well done. If you will leave off the amount you added for profit on paper your price is about right. Try the one this month and see how you come out.

A. R. B., Omaha.—The estimate you sent in for the September problem is presented very nicely. You must have read the specifications wrong, particularly on composition. The time you allow is much too low from all production records that we have. Apparently you had some trouble with the paper stock. You figured running the work eight pages up, which would make a work-and-turn form. When this is printed on both sides and cut in two, you actually need only 2,500 sheets, plus spoilage, so you have allowed double the amount of stock. It is very easy to make an error in figuring paper, so check the amount each time to make certain you are right.

Advertising Called Surest Way to End Depression

"Only advertising will help business out of the depression," declares Frank Seldon, Hamilton, Ontario, president of the Advertising Affiliation. He was ably seconded at a conference of the organization by C. E. Knoepf, official of Advisory Management Corporation, of Philadelphia, who said that without a profit, business must soon cease. "The old moral courage, plus *new ideas*, is the ultimatum today," he added.

THE PRESSROOM



By EUGENE ST. JOHN

Practical questions in regard to pressroom problems are welcomed for this department. Inquiries will be answered promptly by mail when a stamped self-addressed envelope is enclosed with the inquiry

Sheet-Heater and Correct Inks Will Solve His Offset Grief

I am sending you a sample of a job recently printed, and, as we will print it again, would like to know of some way to overcome the difficulties we had. I used halftone black for the halftones, and dull yellow for the solid color plates. Our trouble was offset, mostly on the overprinted parts. The color was cut down until it was too light, and we finally had to slipsheet. Subsequently, when the order was trimmed, the ink offset under the cutter clamp. At the end of four days, the black still could be rubbed off. We did not dope the yellow, but added an ounce of dope to the pound of black.

You must use a sheet-heater on this work if you want to avoid slipsheeting. On this dull-coated paper, use fast-drying dull halftone black. Print the black form first. When the black is well set, but not bone dry, overprint the solid plates with a dull halftone transparent yellow. In this way you may carry full color without offset, crystallization, or sticking. All set now?

He Wants a Press for Printing on Ends of Wooden Spools

One of our members is interested in learning the address of a maker of printing machinery adapted to printing on the ends of spools for cotton or other thread, such as was made at one time by a concern named Lamphear in Brooklyn, New York. Can you aid us in this matter? It will be appreciated.

The larger thread manufacturers do not use regular printing presses, but attachments for their spool-making machinery which have been developed in their own plants. A printing press for the purpose may be built to order. We are supplying the names of a specialist in presses for printing on wood, and a concern that builds special presses for many purposes. A simple device is to use a platen press fitted with special platen. This platen may be studded with seventy-seven and more screws (according to the circumference of the spool), over which the spools may be slipped for printing. The thread of the screw may

be made long enough to permit its use for a short or long spool. By studding extra platens with spools in advance, and printing seventy or more spools in one impression, the output may be increased to take care of requirements.

Use Brass- or Chromium-plated Forms to Print Wood Blocks

Can you give us any information with regard to equipment for printing in high production on wood blocks? We would like to know the best and cheapest method.

We are sending the name of the concern specializing in presses for printing on wood. Brass- or chromium-plated forms are more durable than ordinary electros for this type of work.

Platen Must Be Parallel to Form to Keep Impression Perfect

At times, lately, we have been encountering trouble getting an even impression on our platen press. Enclosed is a sample which will serve as an illustration.

Your trouble arises from failing to keep the platen parallel to the form. After once getting the two (imaginary) planes parallel, keep them so by moving the upper edge of the platen forward or backward as required by turning the upper two impression screws the same distance, i. e., the same number of facets of the nuts or the same fractions of a facet. A little practice should make you adept in doing this.

Demand for Offset Printing Has This Firm Seeking Machinery

Every so often we run up against competition that we do not seem to be able to combat very successfully, namely, the simpler forms of offset printing, which seemingly are becoming more popular. We want to make a study of this type of reproduction and decide whether or not it will pay us to instal equipment.

We are sending you the names of concerns supplying up-to-date equipment for the offset process and also for the other growing process, rotogravure.

Small Molding Press Best to Use in Making Your Own Mats

Is it possible to make mats of some kind, in the regular printshop, of printed matter on the ordinary press, so as to save the trouble of re-setting it? This job is for 200 forms for a large corporation, which may need additional quantities at some future time.

Would not advise that you use the printing press, but suggest getting a small molding press as made for use by printers in their own plant. We are supplying name and address of a concern which handles these molding presses.

Seeks Anastatic Printing Data; It Is Form of Zincography

Would like to know if there is a book or pamphlet on the subject of "anastatic printing," one that gives complete and detailed information that a novice can understand.

This term is seldom used. So far as we know, it does not occur in any English or American handbooks of printing and lithography. Anastatic printing is a branch of zincography, which is a form of lithography that reproduces duplicates of the original type or plate on the zinc printing- or press-plate by means of a transfer, instead of the camera or other means. An impression from the original, which may be a typographic form, lithographic stone, or metal plate, is pulled in transfer ink and this impression then is transferred to the anastatic zinc printing-plate for a litho press. The blank parts of the plate are etched so that the transferred impression is in relief or cameo. The original is in the negative, the print on the transfer paper in the positive, and the transferred impression on the anastatic plate in the negative. In principle, anastatic is similar to offset printing from relief plates. You will find zincography, transfers, etc., thoroughly discussed in manuals of lithography and metal-plate printing for sale by THE INLAND PRINTER.

Printing of Playing Cards Calls for Costly Special Equipment

We are seeking the address of a concern that supplies ready-printed playing cards, matrices, electros, or engravings to the trade. Also, where can blank stock for such cards be had?

You may obtain ready-printed playing cards from (names supplied on request) and the cardboard from paper dealers. Would not advise you to undertake the manufacture of standard quality playing cards without investigating the cost of equipment, as this specialty requires costly equipment.

Planograph Printing Cuts Cost of Circular to His Customer

We are enclosing a piece one of our customers had printed out of town. Can you tell what process was used to produce the sample, which costs less than regular printing? We would like to know what process and the cost of necessary equipment.

It is a sample of planographic printing (offset lithography) work and we are sending you the names of concerns that supply the necessary equipment. At the same time, you should ask them about rotogravure, another process by which this circular may be produced at less cost than by letterpress.

For Dusting Use a Gold Size With the Tack Retained

I require a transparent oil, varnish, or ink, whatever the term may be, with which I can print impressions to be dusted with metallic powders or colors. Will you furnish the name of an inkmaker who supplies this material?

Gold size, which is what you need, may be secured from all inkmakers. It holds the bronze powder because of its tack. It should not be allowed partially to dry on the press, as the tack decreases as the drying advances. Dusting should closely follow printing, for the tack of the size decreases as it dries on the printed sheet. Fur and cotton are good dusting materials to use.

How Spot Carbonizing Can Be Done Cheaply in Your Plant

We wish information regarding carbonizing "spot carbon" forms, both as to ink and the method of running same.

There are concerns specializing in carbonizing that will do this work for the trade. The printer can do it by using special non-drying carbonizing ink instead of regular ink, and printing in the regular way—with this exception—the carbon should back up any printed matter on the sheet. If the carbon is backed up by a printed impression, it will natu-

rally offset on the drawsheets. When it is necessary to back up carbon a special drawsheet which prevents offset is used. The leading inkmakers supply the special carbonizing ink. Give name of press and submit sample of paper to the ink-maker when ordering.

Rubber Forms and Varnishing Are Needed to Print on Glass

Is there any known method of printing on glass; if so, what press and ink and sort of glass should be used for this work?

While printing on sheets of glass is possible on a platen press, using rubber forms, special ink, and varnishing after printing, this process is little practiced. The methods preferred are the transfer and the silk-screen processes. We are sending you the sources of supply.

New-Style Deck of Playing Cards Has Printer Highly Enthused

I would like to know the exact cost and a complete outline of all the necessary operations required to make playing cards like the print enclosed herewith. This copy of the blue print represents one complete suit, of which four suits compose the deck of sixty cards; however, these suits can be made up by using the ordinary pips, such as hearts, diamonds, spades, or clubs, or also in colors as red, blue, orange, and green as may be desired.

You may get full and complete information from (name on request). Printing of playing cards requires the use of expensive equipment. Consider this.

A COPY SUGGESTION

No Sales Effort No Business

IF BUSINESS is worth anything at all, it's certainly worth asking for. That is the only way you're going to get it today! Unsolicited . . . it just doesn't come! We have all learned that.

How important, therefore, that your bids for business be carefully thought out, and just as carefully executed by a printer who is *sales-minded*. Such a printer will keep you on the right track because he knows from past experience that advertising is something like fishing. He knows it takes patience and persistence to "pull 'em in," even after your line is excellently baited.

Maybe we can help you "pull in" some business. We'd surely like to try.

This copy is used in a 6½ by 8½ folder the cover of which is an attractive fishing scene done by lithography and tying in perfectly with the sales message. This effective mailing piece was distributed to clients by Elmer W. Miller, a Cincinnati printer

He Confuses Facsimile Printing With the Anastatic Process

I would like to secure books which contain complete and detailed instructions for doing anastatic printing or similar processes whereby a print can be transferred to a plate without using a process camera, the plate then being etched, making a printing surface as in photoengraving. Where may I obtain them?

Apparently you confuse or misunderstand the term "anastatic printing," a transfer method which cannot start from a print in printing ink which has been allowed to dry. With the anastatic lithographic process, the first essential is an original in the greasy litho-ink best adapted for pulling transfers on special super-receptive transfer paper. This paper cannot pick up the ink from a dry print. The only methods of reproducing a dry print in general use are those requiring a process camera as practiced by photoengravers, more properly called photographic-electrical reproduction work, the method in universal use to make zinc line etchings, and the more recent reflex method, by which a special violet-blue light is employed to make facsimile reproductions. For details of the latter consult (name on request).

Purchases Stereotype Machine; Asks Instruction for Its Use

We have just purchased a stereotype machine, and should like to know whether you have any instruction book showing the proper method of using this machine.

We have no record of an available handbook of stereotyping, but you may get adequate instructions from the manufacturer of the machine you have.

Printing on Wood Toys Seems Like Good Business to Them

Will you send us the names of concerns that make a printing press that will print on wood, and is made for that purpose; presses such as are used to print on wooden toys, specialties, and wood goods for advertising purposes?

All regular platen-printing presses of either the Colt's Armory or Gordon type, to be had of all typefounders, may be used to print on flat pieces of wood. Special presses for printing on wood, corrugated papers, box board, etc., are built by (name on request). For decorating oval and round surfaces, the silk-screen process is commonly used when rubber stamping does not answer the purpose. Finally, regardless of the decorative method, a coat of lacquer or varnish is applied as protection against friction after the ink is dry.

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published in this department. Contributions are welcomed, subject to the restrictions necessarily imposed by space limitations. Items sent in for this department should reach us not later than the tenth of the month

Printer, 50 Years With His Firm, Organizes Anniversary Club

In the hardware business, one often hears "Count on Jim Carroll—he knows." Yet, Jim is neither a maker of hardware nor a salesman. He has been in the employ of the Simmons Hardware Company for fifty years, being its catalog and printing manager for nearly forty-three years. His home city, St. Louis, is proud of Jim's record of fifty years with one company and has given considerable publicity to the story. Jim, himself, regards it as somewhat of an achievement and has suggested that a Golden Anniversary Club be formed among men employed by one house for fifty years. Eight applications have already come in.

Some of Carroll's innovations in catalog printing include the Carroll Tie-up Band used in making up pages for the press; the practice of printing prices directly in catalogs (forty years ago they were penciled in); chromatic printing of colors in paint catalogs to avoid the tip-in of sample chips; linotype composition of catalog matter (he induced Mergenthaler to include special symbol matrices), and numerous other practices which have increased the value of printers to other lines of business.

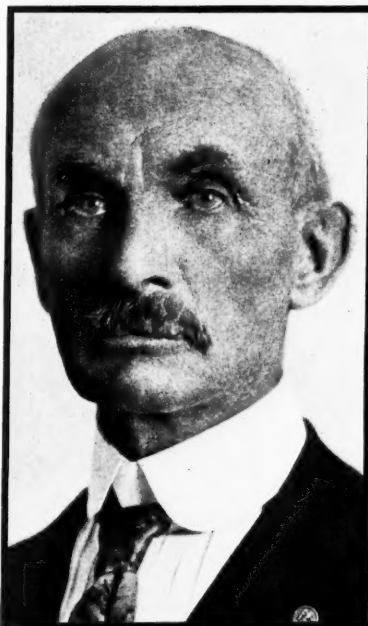
Although not a salesman, so great has the prestige of this printing executive become, that often he is called upon to close a deal where the regular representative could not. His projected Golden Anniversary Club is destined to be another feather in his cap.

Woman's Magazine Reports Big Gain in Advertising Linage

An inspiring note is sounded in the publishing field by *The Chatelaine*, woman's magazine launched by the MacLean Publishing Company, Toronto, in 1928. Advertising lineage for the second quarter of this year shows an increase of 11 per cent over the same period last year, and 60 per cent over the same quarter of 1930. This despite reports of 10 to 30 per cent shrinkage in lineage by others.

Albert Ford, Pioneer Printer and Teacher, Is Dead in the West

The state of California and the graphic arts shared a common loss in the passing of James Albert Ford, Civil War veteran, teacher, pioneer, publisher, and printer. Born in 1843 at Kingston, Ohio, young Albert (as he later became known) was taken to Indiana five years after. At fifteen, he became the "man of the family," running a 120-acre farm like a veteran. Two years more and he answered Abraham Lincoln's call for volunteers. After the Civil War, Ford studied at Indiana State University, teaching meanwhile in a nearby school.



JAMES ALBERT FORD

In 1869 he was placed in charge of the construction train of the Union Pacific Railroad to where "the last tie" was laid. The youth traveled to San Francisco, later teaching in various California schools. He became a school principal in 1871, and married a year later. He taught and edited newspapers until 1902, having owned an interest in Ford Brothers, Printers, at Sioux City, Iowa, from 1889 to 1891.

James Albert Ford retired from educational work thirty years ago and moved to Los Angeles, where he took employment with his son, Fletcher Ford, of Ford, Ellis & Company.

Press Bought at World's Fair in 1893 Still Is Used Regularly

A press that has historical associations is located in the plant of the *Jefferson County (Mo.) Republican*. It is a Babcock which was at the World's Columbian Exposition in Chicago in 1893, and it has been used continuously since. H. S. Crow, the present owner of the press, in his communication with the Babcock Printing Press Manufacturing Company conveyed the information that his father originally saw the press when it was being demonstrated at the World's Fair. At that time a single six-point letter was being printed on a sheet one inch square, and Mr. Crow said he can still perform that well known stunt.

Wide Range of Practical Courses Offered by Master Printers

Specialized training for printers and others seeking advancement in the printing industry is provided by the Master Printers' Federation of Chicago and the New York Employing Printers Association, Incorporated.

Four courses are offered in Chicago: Estimating; Cost finding; Typography and layout; Sales training. Each subject will be given one evening each week for twenty weeks.

A wide array of subjects is available in New York, where students of printing may attend classes at the association headquarters, New York University, or Columbia University. The association is listing Advertising typography; Applied design and layout; Cost accounting; Estimating; Elements of printing and printing processes; Mechanics of printing; Practical public speaking; Printing as related to world events; Proofreading; Selling. Related courses are available at the two universities.

Rollermaker Building Addition to House Improved Machinery

A new addition, one-third the size of the present plant, is being built by the Ideal Roller and Machinery Company, Incorporated, at Chicago. The new structure will be equipped with new machinery to improve the lines now handled and to provide for addition of new products. The company feels that the present time is ideal for necessary improvements to physical properties—besides being sound preparation for expected future business.

Buy-at-Home Campaign Means Money in Printer's Pockets

Word comes from California that a highly organized "Buy at Home" campaign is being sponsored by newspapers in that state. The plan is to obtain coöperation of local boards of education in the sponsoring of plays based on the theme in the schools. The youngsters thus are taught that buying at home means steadier employment for both the fathers and brothers. It has been proved that the children do considerable talking at home on the subject.

The newspapers are doing this, of course, to stimulate local advertising. The movement is expected to spread rapidly to other states. It can be made to work for commercial printers with even greater benefit than for newspapers.

Stimulation of "home buying" means opportunity for more business for every local manufacturer and merchant. Not all of them will advertise in newspapers or be satisfied with newspaper advertising alone. Each is a live prospect for folders, booklets, illustrated letters, handbills, and other printed matter.

Howard Paper Company Enters Commercial Envelope Field

In addition to attaining a position of leadership in the paper industry, the Howard Paper Company and its affiliates, The Aetna Paper Company and The Maxwell Paper Company, are now entering into the commercial envelope field. The trio have purchased the Centralia (Ill.) Envelope Company, occupying an entire city block. The machinery will be removed to Dayton, Ohio, and installed in a new plant to operate as the Howard Envelope Company. It is thought that the group of buildings formerly occupied by the Chrysler Motor Company will house the new firm. Because of the Howard companies' reputation in the paper industry, it is felt that the new company will become a valuable addition to the industry.

Appointment of American Paper Exports, Incorporated, as foreign distributors for the allied mills of the Howard Paper Company, Aetna Paper Company, and Maxwell Paper Company is expected to largely increase present export sales of these companies. World-wide distribution is planned for Howard bond and ledger, Maxwell bond, and Correct bond.

Silver Cup Offered Foreman for Composing-Room Economy

Considerable interest in newspaper composing-room economy in the South is expected during the next eight months as a result of the announcement by the Southern Newspaper Publishers' Association that the New Orleans *Item-Tribune* silver cup will be awarded the foreman making the best showing between October 1 and May 31, 1933.

The cup is to be awarded to the winner at the association's convention next July. The rules declare costs shall include:

1. All salaries and wages paid for machine composition, machinist, handset ads, heads, makeup, superintendent, foreman, and assistants, proofreaders, banks, monotype, ludlow, and any other typesetting-machine operators, metal melters, and porters.

2. Amount paid for supplies, metal, repairs. (Since many papers do not keep heat, light, and power separately for the composing room, this item will not be considered.)

3. Total number of pages shall be based on number of pages carried in *Main City* or *Carrier Edition* week days and Sundays.

4. On or before the fifteenth of each month a memorandum of expenses (Nos. 1 and 2) and a memorandum as to the total number of pages (No. 3) shall be mailed to the secretary.

Callaway Mills Establishes Two New Sales Offices in North

Sales and service work for the eastern territory of the Callaway Mills, of La Grange, Georgia, are to be carried on from its new office in Alfred E. Smith's Empire State Building in New York City from now on. Another was opened at 222 Adams Street, Chicago.

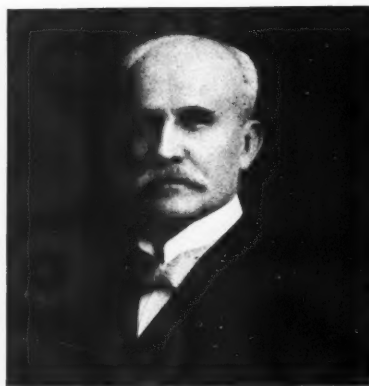
Rockwell Antique, Stymie Can Be Combined on Monotype

Combining the Rockwell Antique and Stymie square-serif faces in one-keyboard arrangement for composition on the monotype has caused new interest in these attractive faces. The eight-, ten-, and twelve-point sizes are arranged for machine setting, while fourteen- to seventy-two-point sizes are available

for typesetting for hand setting. The Lanston Monotype Machine Company reports a sharp increase in orders for these companion faces during recent weeks since the announcement.

Mark L. Crawford, Early Leader in Union Movement, Is Dead

Mark L. Crawford, secretary of the Old Time Printers' Association, is dead. Starting in 1878 as a compositor on the *Chicago Times*, Mr. Crawford was chosen secretary and later president of the International Typographical



MARK L. CRAWFORD

Union. He was identified with the trade-union movement from its early days, having been secretary of the first session of the American Federation of Labor. He never lost interest in the work. He was elected president of the Chicago Trades and Labor Assembly in 1885. He was a director of the Chicago World's Fair of 1893, superintendent of the house of correction, and bank examiner in the Chicago district during the McKinley administration. He later was transferred to the Immigration Department, and from 1914 to 1918 served the division of conciliation, Department of Labor. On leaving that service, he became secretary of the Old Time Printers' Association. He was author of the first article to appear in *THE INLAND PRINTER*, October, 1883, Volume 1, Number 1. He was always proud of this early distinction accorded him.

Pasteboard Box Industry Smiles at Depression of Others

Adapting themselves to new demands and requirements of other industries has enabled the members of the Paperboard Industries Association to forget the meaning of the word "depression," according to Henry D. Schmidt, president. The industry's yearly output is valued at \$300,000,000, he added, pointing out that smart and unusual printing effects had much to do with the industry's prosperity.

Bob Brinson Sells New England for Cleveland Inkmakers

Bob Brinson, formerly with Miller Printing Machinery Company, is now representing Braden Sutphin Ink Company, Cleveland, in New York and New England, with the exception of Boston, which is Jack Reay's territory. Lee Maggiore of Atlanta is traveling in the southern states for the same company. The company reports the changes were made to provide faster service in these territories.

Four Sections of Sales Manual Are Published by U. T. A.

Hope is expected to spring into life again among printing salesmen with the publication of forty-eight pages of the United Typothetae of America's new pocket manual for printing salesmen. Properly enough, the first section is entitled "Your Price Is Too High." Eight pages will be printed each month in the *Typothetae Bulletin* until completed.

It is planned to make each section of the manual a synopsis of the results obtained by U. T. A. members in various parts of the country. The findings and opinions of the coöperating members are to be boiled down into a meaty, right-to-the-point discussion of each month's topic. Twelve to fifteen sections are planned, although more may be added.

Should a demand exist, it is planned to reprint the various sections on Bible paper for inclusion in looseleaf binders.

E. P. Walsh Moves to Chicago for Continental Typefounders

Chicago printers in the future are to receive increased attention from Continental Typefounders Association, Incorporated. Vice-President Edward P. Walsh has been made general manager of the associated Chicago house, with offices in the Merchandise Mart. G. M. Robertson, a member of his staff in New York City, also has been transferred to the big town on the lake. The change is already effective.

East-West Division Plan Works for Eagle-A Announcements

Much delight is being expressed by members of the Eagle-A Announcement Association over the successful working of their new plan for Eastern and Western divisions, operating separate converter plants in New York City and Chicago. President of the Eastern division is William T. Kempel, Whitaker Paper Company, Baltimore. Other officers are: Vice-President W. A. Steadman, J. E. Linde Paper Company, New York City; Secretary J. G. Voltman, Kent Paper Company, New York City. Western officers are: President L. P. Golisch, Whitaker Paper Company; First Vice-President D. M. Gavin, Minneapolis Paper Company; Second Vice-President J. B. MacNamee, of Shaughnessy-Kniep-Hawe Paper Company, St. Louis; Secretary W. S. Murphy, Lakeside Envelope Company, of Chicago. Several meetings of executives of the interested companies preceded the change and the careful groundwork has proved its value.

Anti-Handbill Laws Will Lop Big Slice From Income of Printers

Two California communities, Oakland and Chula Vista, recently passed ordinances forbidding the distribution of handbills and other advertising matter on the streets or porches of private residences "without the consent of the property owner." This means a tremendous loss of business to printers, since many such advertisers will stop buying printing rather than pay postage to obtain delivery. A similar bill, intended to bar such printed matter from mailboxes in homes, failed to pass during the last session of Congress. It is up to printers in every community to get together and unite merchants in fighting any such move locally or nationally. Otherwise, both stand to lose heavily on business from that source.

Four Printing Houses Honored in Direct-Mail Ad Exhibit

Four printing houses were included among the fifty firms to receive a "Certificate of Award" from the Direct Mail Advertising Association for the best campaigns during 1932. The four are: Typographic Service Company, Indianapolis; Berkeley Press, Boston; Buckley, Dement & Company, Chicago, and The Graphic Arts Group, Philadelphia. The Color-type Corporation, of Indianapolis, helped by collaborating with Typographic Service in creating the winning campaign.

New York City Asked to Provide Printing Education for Idle

A strong appeal for funds has been made to the New York City Board of Education by the School for Printers Apprentices, which has been supported for nineteen years by employers and the union. The appeal is for payment of salaries of two instructors so that training facilities afforded to unemployed printers may be continued. With several thousand unemployed, requests for admission to classes are far greater than present capacity. The printing school believes the request is just despite the intense pressure being brought to bear on the board to reduce its budget at this time.

White Paper Is Made in Georgia From Southern Slash Pine

White paper is being produced successfully from southern slash pine in the research plant of Dr. Charles Herty at Savannah, Georgia. The plant was established with funds provided by The Chemical Foundation, Incorporated, the Georgia Legislature, and coöperating machinery builders. Located in the heart of the slash-pine country, mills producing such paper would be able to undersell northern mills by nearly half, according to Dr. Herty. The work is still in the experimental stage, however, and it will be several years before production on a commercial scale can be expected.

Mourn Mrs. Ziegler, Founder of Magazine for the Blind

Thousands of blind persons in every part of America are mourning the passing of Mrs. William Ziegler, Senior, of New York City. Twenty-five years ago she established the American Braille Press, contributing \$1,000,000 to endow it, as a service to blind persons, which included her son by a former marriage. Mrs. Ziegler was the widow of the Royal Baking Powder Company's founder. She was 91.

Paper House's Advertising Man Branches Out for Himself

Donald Hough, for three years advertising manager of Munising Paper Company, makers of Caslon bond, has opened his own office in Chicago. Besides Munising, he will handle the Seaman Paper Company's account and others.

Gift of Collection Stickers Aids Printer in Winning Orders

There is more than one way to "skin a cat" or to secure a printing order. The Montclair (N. J.) Artcraft Printers sent twenty-five gummed collection stickers to each customer and prospect in a neat folder bearing the message: No doubt you have some accounts long

past due. Let us help you collect them. These stickers are sent you with the compliments of Montclair Artcraft Printers.

The firm has found that this complimentary item is a money-maker, since it brings in orders for additional stickers and builds good will for other orders. It imprints a poem, "Printing," on the back of its letterheads. Many customers comment favorably on it and are promptly sold the idea for their own use.

Minstrel Show Marks Twentieth Anniversary of Supply Guild

A minstrel show and musical review, combined, will be offered by the Printers Supply Salesmen's Guild of New York on November 17. It is the celebration of the Guild's twen-

Rockford Newspapers Move Into New Eight-Floor Building

Formal dedication of the new home of the Rockford (Ill.) Consolidated Newspapers, Incorporated, will take place some time during this month. This beautiful \$750,000 newspaper plant occupies a plot 45 feet on State Street and 220 feet on the Rock River and rises eight floors in the tower portion.

The Rockford *Morning Star* and *Register-Republic* are already being published in the new building, although not fully completed. The publications use 31,000 square feet of floor space and the remaining 22,000 square feet will be leased to various businesses.

Exterior is of Indiana limestone with black-marble trim. Business offices of the newspapers



Rockford News Tower, beautiful new home of combined newspapers of northern Illinois city. Spacious and sumptuous quarters are provided, with every modern facility available in the printing departments

tieth anniversary. The New York Employing Printers' Association, also the Club of Printing House Craftsmen, and Graphic Arts Square Club have canceled their November meetings so that members can attend.

Printer Sues New York City

The New York Supreme Court was called upon to rule on the suit of the Burland Printing Company to restrain the Board of Elections from awarding the printing contract for 2,500,000 primary ballots to the M. B. Brown Printing and Binding Company. The Burland company bid \$65,000, but Brown (printers of the ballots for many years) obtained the order on a bid of \$114,760. Board of Elections members testified that they did not believe Burland could handle the order and that members of the board were liable to felony prosecution if ballots were not ready on time.

Club Slashes Membership Dues

The Printing Crafts Club of New York has done away with its initiation fee and established membership on a one-class basis. This move, officers declare, will bring more craftsmen into the fold, broadening mutual service and contacts, as well as assuring fuller use of the club's facilities by all members. An effort is to be made to induce craftsmen from all parts of New York City to visit the club.

occupy the main floor, while news, composing, and press departments are on the river-bank level floor. An air-conditioning system changes the air completely every four minutes.

Fifteen linotypes, two ludlows, and two Elrod casting machines make up the typesetting battery. A five-tone electric melting pot and a Wood pony autoplate speed production in the stereo room, while a sixty-four-page Goss press takes up the east wing.

Various civic and commercial organizations have offices on the second floor, where radio station KFLV also is situated. Mrs. Ruth Hanna McCormick Simms is the owner of the newspapers and builder of the new plant.

Direct-Mail Session Promises to Increase Sale of Printing

The convention of the Direct Mail Advertising Association is expected to bring together the largest group of advertising men in the country's history when the sessions begin at Hotel Pennsylvania, New York City, on October 5. Special emphasis will be placed on the use of circulars and booklets as sales builders to absorb increase in postage rates. A definite swing from price-buying to quality printing—with orders based on results rather than original cost—is foreseen. The convention should result in an impetus to the sale of profit-producing printing.

Printers' Supplyman Celebrates Fiftieth Wedding Anniversary

Mr. and Mrs. A. F. Wanner recently celebrated their fiftieth wedding anniversary in Chicago with their five children and their families, who include Mr. and Mrs. Henri Barber,



MR. AND MRS. A. F. WANNER

Chicago; Mrs. H. J. Hymer, Buhl, Minnesota; Mr. and Mrs. A. L. Wanner, Glen Ellyn, Illinois; Mr. and Mrs. W. K. Wanner, Wilmette, Illinois; Mr. and Mrs. Franklin Wanner, Kenilworth, Illinois. The happy couple have lived in Chicago the entire fifty years. Mr. Wanner founded the Wanner Company, printers' supply house, in 1875, and was active in its management until within recent months.

William E. Rudge's Sons Open Printing Plant in Brooklyn

William Edwin Rudge, III, Frederick Gould Rudge, and their associates have established a new printing business in Brooklyn, with offices in New York City, to be known as William E. Rudge's Sons in honor of their father's accomplishments in the graphic arts.

Directoplate Sold to Attorney; Monotype Holds Option

Public sale of the Directoplate Corporation, Chicago, to Attorney Cecil Emery is the most recent change of ownership to be recorded in the printing industry at Chicago. Lanston Monotype Machine Company, sales agent for Directoplate, holds an option on the equipment. Negotiations for the purchase are under way. Directoplate Corporation manufactured machinery and equipment for lithographers, printers, and photoengravers.

Study Safety Factors as Means of Increasing Production

A new brochure, Foremen's Safety Conferences, has been issued by the Metropolitan Life Insurance Company, New York, as a basis for conferences between plant executives and foremen on safety factors in the plant. While the stress of modern printing practice does not allow much time for such meetings and many plants do not have enough foremen to warrant special conferences, the brochure is worth reading because of the ideas that it sets forth. Facts on the improvement of production through safety measures are brought out.

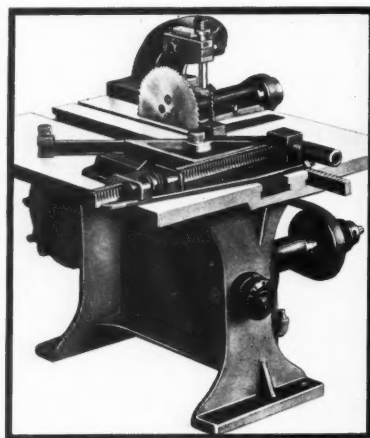
New Equipment for the Printer

PERTINENT POINTS is the snappy title of the new catalog issued by the Barrett Bindery, illustrating the numerous services it offers to printers. Die-cutting, embossing, bindery supplies, and numerous other items are included. Other data may be had from the Barrett Bindery Company, care of THE INLAND PRINTER.

DOUBLE INKING OF PRESS FORMS is made automatic by use of the Rowell double-rolling device, which automatically trips up the printing mechanism every second revolution. This does away with the need of the pressman's tripping the printing mechanism by hand—a costly and tedious procedure. The attachment is quickly attached to many types of presses, and has been in successful operation on Miehle presses in the East for several months. Further data may be had from W. Charles Rowell, care of THE INLAND PRINTER.

CUTS TIME ON CENTERING of lines to one-fourth, is the proud report of Intertype on its new Automatic Quadding and Centering Device. In ordinary book composition, that had only the average number of quadded lines, the saving was 10 per cent, the report adds. One operator made each test. First he set the material without using the device, then he repeated the same copy, using the device. A stopwatch recorded his efforts. The company reports that 75 per cent of the machines ordered since the device was first announced have been equipped with it. In preparation for renewed interest in improved machinery as a means to increased profits, branch offices at Chicago and New Orleans have been enlarged. Further information on the Quadding and Centering Device may be obtained from Intertype Corporation, care of THE INLAND PRINTER.

TWO FEET OF FLOOR SPACE accommodates the Universal Saw-Trimmer, which handles drilling, inside mortising, outside mortising,



The Universal Saw-Trimmer is a small machine designed to do a big job economically in printshops

trimming, squaring, undercutting, and mitering. It cuts and trims in one operation, cuts two sides of a miter in one operation, wood, metal, or both. Speedier production and lowered cost on cuts and plates are advantages announced for the machine. Further data may be had by writing Sypher-Arcon Company, care of THE INLAND PRINTER.

LOW-SPEED GEAR MOTORS that operate at 13 to 600 revolutions a minute are the newest development of the General Electric Company. Three types are now available: Polyphase, in three-quarter to seventy-five horsepower; the single-phase, in three-quarter to five horsepower, and direct current, in three-quarter to seven and one-half horsepower. Economy and efficiency are built-in virtues. Further information may be obtained from General Electric Company, care of THE INLAND PRINTER.

WASTE BRONZE MAY BE RECLAIMED at low cost with the new Wepsco Bronze Reclaimer. Tests made by the company show that 25 to 50 per cent of the bronze put in the fountain of a bronzing machine reaches the waste can



The Wepsco Bronze Reclaimer is a modest-appearing bit of machinery, but it does a big job well. Must be operated from a wall socket

in a wet and lumpy condition. Little of it can be used over. But after being reclaimed in the Wepsco machine, all such bronze can be used again. While it is possible to use 67 per cent reclaimed bronze with 33 per cent new, perfect results are assured by a 50-50 mixture. The Wepsco Bronze Reclaimer is a heating process. The controlled heat disintegrates the lumps, removing oil and dried ink. The bronze flakes are then all ready to be used over again. Further information may be obtained from Wepsco Steel Products Company. Write the company in care of THE INLAND PRINTER.

AND NOW WE HAVE the compositor's chase to simplify and speed production in the ad room. Invented and patented by Ben E. Hayes, newspaper compositor, the new frame consists of four interchangeable sides, each of which slides readily upon the other, while remaining at right angles or parallel to the other members. It is adjustable to any size advertisements within its extreme limits. Type can be set without extra allowance for squeeze or frequent use of the line gage, which is the practice when building up a form in a galley. Use of the new chase obviates justifying after the form is put in the press chase, since Hayes' chase assures squareness in setting. It also does away with all string-tying of forms. Quickly locked rigid, the chase is equally easy to open. Further information regarding this composing chase may be had by writing Mr. Hayes, in care of THE INLAND PRINTER.



METRO



**For an age that
thinks in terms
of mechanical
simplicity...**

- For a plain-spoken age that doesn't care to adorn its words with serifs;

- For an age that gets right to the point and says its say simply and directly;

- Metro is the type. Graceful, well-proportioned, easy to read, with none of the stiffness so often found in such designs, Metro is sans-serif at its best. A type face for today and tomorrow, best used for copy with a crisp to-the-pointness that matches its own.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

LINOTYPE METRO

is made in 4 useful weights:

METROTHIN No. 2

HOW IS ONE TO
How is one to asse
ss and evaluate a

METROLITE No. 2

HOW IS ONE T
How is one to as
sess and evalua

METROMEDIUM No. 2

HOW IS ONE TO
How is one to asse
ss and evaluate a

METROBLACK No. 2

HOW IS ONE T
How is one to as
sess and evalua

Linotype Metro Family

Please Mention THE INLAND PRINTER When Writing to Advertisers.

NIBROC WIPERS are the most recent aid to a pressman. Features of this new paper wiper are: Does not lint and contains no grit; rapid absorption, high percentage of absorption to the square foot; low cost; is soft and flexible and may be handled like cloth without fear of scratching; is tough when wet and may be laundered when such strict economy is necessary. Nibroc wipers may be obtained from distributors, or write Brown Company, care of THE INLAND PRINTER.

SIMPLIFIED CUT MOUNTING is provided by the use of Monotype Giant Caster furniture. It simplifies setting of type matter for newspaper and magazine advertisements, since inside mortise, odd corners, etc., are eliminated. The page, when made up with the monotype blocks, leaves absolutely square holes for type. Cuts are then tacked to the furniture as specified in layout, giving a much neater, cleaner, more attractive appearance to the set-up. It comes solid in fourteen- and eighteen-point, and cored in twenty-four-, thirty-, thirty-six-, forty-two-, forty-eight-, sixty-, and seventy-two-point sizes. Further information may be had from Lanston Monotype Machine Company, care of THE INLAND PRINTER.

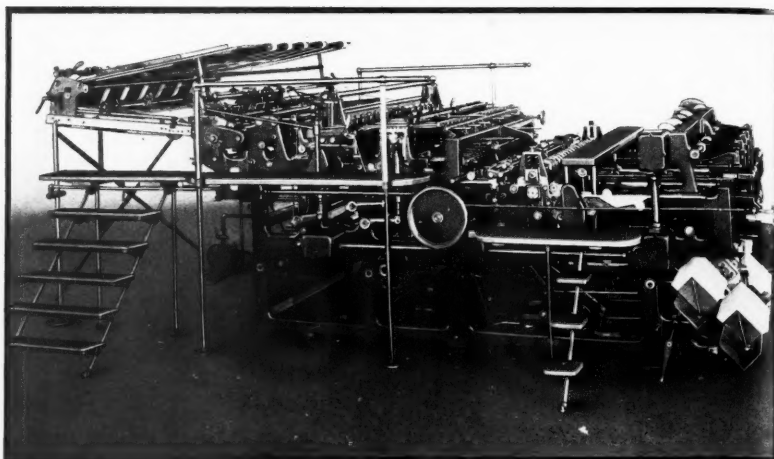
NEW PRINTING IDEAS galore are contained in the New Idea Kit prepared by the makers of Hammermill bond. Designed to save you time and money, the kit comes imprinted with your name to help impress your prospects. Ask your nearest Hammermill dealer for it, or write to the Hammermill Paper Company for a copy, care of THE INLAND PRINTER.

LIGHT OR DARK INKS—the choice is yours with the new Brandtjen & Kluge Selec-tone feature. Three gradations of color are possible on the same form with this attachment. Purchase of two patents from Schussler and one from Daane covers the construction used in regulating feeding of ink to the ink-plate and thence to the form in predetermined, varying



The new Kluge Selec-tone feature, which permits of varying ink-tones to suit requirements of any type of printing. Form rollers never touch the fountain, nor do distributor rollers ever reach the form

amounts. Controlled rotation of the ink-disc by a worm-drive gear and adjustable vibrators are additional features of the new mechanism. The form rollers never contact the ink fountain, nor do distribution rollers ever touch the form. The purchase of these patents is additional proof of the alertness of Brandtjen & Kluge in adapting any improvements which will make the Kluge Automatic unit a better printing press. Write Brandtjen & Kluge in care of THE INLAND PRINTER.



The new Dexter Quad-32 and Quad-16 Folder, with cross feeder, is a compact and easy-to-operate machine. Economical production and wide range of sheet capacity are features of this new and improved folder

SPEED IN FOLDING both magazine and book work is offered in the two new Dexter folders. The "Quad-32 and Quad-16 Folder" takes sheets from 30½ by 41 inches to 50 by 74 inches, operating at speeds up to 3,000 sheets an hour. It folds 50-by-74-inch sheets to four sixteen-page signatures, 9¼ by 12½ inches, perforated at head, or four thirty-two-page signatures, perforated at head and side. The 30½-by-41-inch sheet folds four sixteen-page signatures 5½ by 7½ inches, or four thirty-two-page signatures, 3¾ by 5½ inches. The twelve- or twenty-four-page signatures can also be folded in the above sizes. This gives a production of 12,000 sixteen-page or 12,000 thirty-two-page signatures an hour. The same registering points used on the press are used in this folder. The machine eliminates slitting on the press, providing equal quality with reduction in folding. Imposition for sixteen-page signatures is the same as the Dexter 121-Quad folder. Thirty-two-page signatures are folded two parallel folds followed by two right-hand folds. No tapes pass through folding rollers. Slitting and perforating are separate operations and are not done in the folding rollers. Numerous other conveniences have been incorporated to make the machine simple to adjust and operate economically.

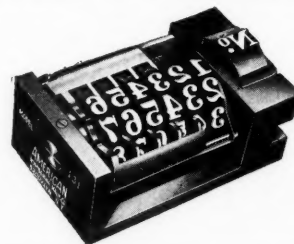
The new Eight-Sixteen Three-Parallel Folder contains the same mechanical features, except that it is designed to fold sixteen-page signatures in three parallel folds. At the maximum speed of 3,000 sheets an hour, 24,000 signatures hourly production is provided. Booklets and signatures of eight or twelve pages also come within the range of this machine. Full data on both folders may be had from Dexter Folder Company, care THE INLAND PRINTER.

INNER-MARKED COATED STOCK is the newest development of the Martin Cantine Company. Its new, high-grade enamel paper is identified by the mark "Cantine's Markote" by a process called "inner marking." The company has registered the trade mark and "inner mark" as a protection for printers and their customers against substitution. The mark does not show on the surface and it will not interfere with printing of halftones even up to the 150-line screen. It cannot be seen until the sheet is held up to the light. This new paper will protect printers against underbidders who may plan to "take it out of the stock." A questionnaire

sent to Four-A advertising agencies disclosed that 94 per cent favored identified paper. Further data may be had from Martin Cantine Company, care of THE INLAND PRINTER.

SHEET-FED MULTICOLOR GRAVURE is possible with the Koenig & Bauer automatic rotogravure press being marketed in this country by International Intaglio Corporation. The new press, upon which United States patents are pending, prints four colors on one side and one on the other at one operation. One set of grippers holds the sheet throughout all color impressions, assuring hairline register. It has been in successful operation for many months in Europe and is now being introduced in this country. Full information may be obtained from International Intaglio Corporation, in care of THE INLAND PRINTER.

"BIG BOY" NUMBERING MACHINES that print bold-face numbers 7/32-inch high are new items announced by the American Numbering Machine Company. Two models, 130 and 131, are listed. The demand for larger numbers on printed items resulted in six months of effort to produce these new machines in quantities sufficient to bring the cost within the reach of every printer. Formerly machines of this size had to be made to order. The patented Ameri-



Nº 123456

Fac-Simile Impression

This is "Big Boy" himself, all ready to help you sell that chary prospect something different in the way of numbered printing. His work is also shown

can positive-lock pawl is inbuilt, assuring accuracy at any press speed. Further data may be secured from the American Numbering Machine Company, care THE INLAND PRINTER.

THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois
New York Advertising Office, 420 Lexington Avenue

Address All Communications to The Inland Printer
205 West Wacker Drive

Vol. 90 OCTOBER, 1932 No. 1

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

Single copies of THE INLAND PRINTER may be obtained from newsdealers and typefounders throughout the United States, and subscriptions may be placed through the same agencies. Patrons will confer a favor by forwarding to us the names of responsible newsdealers who do not have THE INLAND PRINTER on sale.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farrington Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

FOR SALE

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., Room 517, 343 S. Dearborn St., Chicago, Ill.

MILLER UNITS, N. S., 12 by 18, \$325; 10 by 15, \$250, rebuilt; Kluges, vertical, Lino 8, cutters. A.B.C., 1218 N. Wells St., Chicago, Ill.

FOR SALE—Three- and four-color process calendar picture plates, one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

FOR SALE—Small town complete printing outfit. MAHAN FINANCE COMPANY, Chillicothe, Ohio.

FOR SALE—40-inch Sheridan "New Model" paper cutter. O 504.

INSTRUCTION

LEARN LINOTYPE—Two courses, correspondence and practical. Write for catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

All-Around Man

LAYOUT MAN, visualizer, artist, copywriter, available with originality and typographic freshness that sells; knows type, paper and production details; all New York experience; opportunity first; go anywhere. Write T. B. ROBINSO, 340 Manhattan Avenue, New York.

Bindery

BINDERY MAN—Long experience on folding machines, paper cutters, blank book and edition forwarding, finishing, stamping; desire position as working foreman or all-around bookbinder. O 508.

Composing Room

COMPOSITOR—Age 22; 6 years' experience; Ludlow; reliable, hard worker; interested in small shop with opportunity to help establish prosperous future for all concerned; satisfaction guaranteed. O 566.

MONOTYPE OPERATOR desires position; keyboard or combination; 10 years' experience; married, age 35; best references; good on repairs and adjustments; non-union; available at once. O 560.

FOREMAN, 23 years' experience in composing room production, highly trained in all phases of typography and estimating. O 562.

Executives

YOUNG EXECUTIVE of character and ability available November first; possesses all necessary requirements for management of large or small plant; wide knowledge of modern methods and processes; eager to face the future in a permanent connection with a progressive concern in sales, office or production management capacity. O 568.

THOROUGHLY SEASONED EXECUTIVE, 39 years of age, available as manager or superintendent; have wide experience in supervising the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. O 542.

AN EXPERIENCED PRINTER, capable taking charge entire plant, sales and production, wishes to take over and build up plant in medium size city; would work on shares for owner until investment is paid, or other suitable arrangement. O 540.

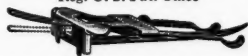
Lithographer

LITHOGRAPHIC EXECUTIVE; 38; fifteen years' practical lithographic experience, seven years as an executive; hold New York State license to teach Lithography; can demonstrate the benefits of Lithography to interested type house. O 570.

Managers and Superintendents

A PROFIT-MINDED printer-foreman, tasty compositor, make-up, lock-up automatics, cylinders, jobbers, wants job where he can make his permanent home; medium or small plant; can put brains, experience, confidence into his work; handle entire plant operation problems; make business produce more money, estimate, meet customers intelligently, handle and cut stock; go anywhere; middle age; "on the square." O 567.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

CAPABLE EXECUTIVE wants position as manager, superintendent, estimator; 30 years' experience in all departments: publications, direct-by-mail, color work and all kinds of bindery work; can handle help and get quality and production; experienced in contacting customers; a student of costs and details. O 576.

PRINTER-EXECUTIVE of exceptional ability desires to connect with live firm as superintendent or production manager; familiar with all branches of the printing business, costs, production and estimating; available January first. O 571.

SUPERINTENDENT, 40 years of age; 25 years' experience, 3 as owner; expert executive, modern typographer; known in New York for his exceptional work in type and press work; highest references; correspondence invited. O 575.

Miscellaneous

MAINTENANCE MAN—Fifteen years' experience; expert trouble man on all makes printers' machinery; capable of increasing production and making labor-saving alterations; desires position in large or medium size printing plant. O 569.

Pressroom

PRESSROOM EXECUTIVE (cylinders and jobbers), now employed, desires change; 22 years' practical experience black and color work; competent, economical supervision; negotiations invited from concerns offering steady position; confidential. O 482.

PRESSMAN, employed, would like to make a change; 27 years old; 11 years' experience in catalog, halftone and four-color process work, on Miehles and Whitlock presses, Simplex, Dexter and job press automatics; can give good references. O 574.

PRESSMAN, with past administrative experience, seeks change; Kellys, Verticals, cylinders, automatics, bindery machinery, halftone and color; a real live wire; quick accomplishments; correspondence invited; married; references. O 564.

LETTERPRESS ROTARY EXPERT—Man with years of experience on all makes of rotaries and who controls an invention which prevents the ink from adhering to tympan rolls. O 573.

POSITION WANTED—Cylinder pressman; 20 years' experience, 10 years as foreman; A-1 on color and halftone; non-union. O 565.

PRESSROOM FOREMAN—Long experience on high-grade carton and label work. O 572.

Proofroom

PROOFREADER, can also do estimating; one year's experience with professional magazine; references; college graduate; 22; moderate salary; report at once. COOPER, 2012 68th Street, Brooklyn, N. Y.

Rotogravure Shop Owners

ROTAGRAVURE SHOP OWNERS—Three well recommended rotogravure operators—a rotacolor photographer, a retoucher and an etcher—want positions. Our work will not be experimental; our knowledge is complete both in color and monotone. O 577.

WANTED TO PURCHASE

WANTED—A movable bronzer for a Miehle Vertical and Miehle Cylinder press; give full details as to size, age and price. O 563.

WANTED—Second-hand jogging table to jog sheets 35 by 48 or larger. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publishers; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Bronzing Machines

THE BARMA High Speed Flat Bronzer operates with any press. Write KILBY P. SMITH, 516 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Calendars for Printers

THE NEW ENGLAND CALENDAR CO., 21 Sudbury Street, Boston, Mass., offers to printers a high-grade 5c calendar line for 1933 suitable for every line of business. Write today for particulars.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment for Sale

MAGAZINES, molds, fonts, spacebands, liners, etc., new and used, bought, sold, traded. F. A. MONTGOMERY, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 56-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

CUTS anybody can make: simple, cheap process, \$1.25; specimens, particulars for stamp. JOHN C. DAY, Windfall, Ind.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut St., Philadelphia, Pa.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

C...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

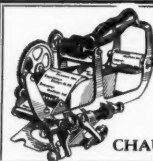
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Lithographers, Engravers, Novelty Manufacturers, Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

Overlay Process for Halftones

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Patents—Trademarks

PATENTS—TRADEMARKS. All cases submitted given personal attention by members of the firm. LANCASTER, ALLWINE & ROMMEL, Patent Law Offices, Suite 435 at 815 15th St., N. W., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality. Write or call.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Price Lists and Systems for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklet.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Sheet Heating and Neutralizers

UTILITY HEATERS have outdied all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas heaters and humidizers. UTILITY HEATER CO., 239 Center St., New York.

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STEEL RULE CUTTING DIES made right by experts. CHAS. T. SPRINGMAN, 1025 Devonshire Road, Grosse Pointe Park, Michigan.

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"TYPEPS," a new cut service catalog free when requested on business letter-head. HORACE P. BROUILLET SYNDICATE, 30 E. Superior St., Duluth, Minn.

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THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

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TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 12th and Bank Sts.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Ma'n St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 216 East 45th St., New York City, Continental Typefounders of Chicago, 1138 Merchandise Mart. Headquarters for all European types, New England type and composing room equipment, supplies. Stocks carried Detroit, Continental Typefounders, 502 Marquette Bldg.; San Francisco, Mackenzie & Harris; Boston, Machine Composition; Philadelphia, Emile Riehl & Sons; Kansas City, Mo., Kansas City Printers Exchange; Des Moines, Des Moines Printers Exchange; Denver, A. E. Heinsobn; Cleveland, M. L. Abrams Co. Orders taken: St. Louis, Printers Supply Co.; Baltimore, J. C. Niner Co.; St. Paul, Perfection Type; Cincinnati, J. W. Ford Co.; Memphis, J. H. Holt & Co.; Dallas, The Lance Co.; Milwaukee, J. Ruesch Printing Machinery Co.; Louisville, Rowell Printers Supply Company.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

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SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

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This Peerless IMP is no stranger to ink manufacturers. He's been a constant member of the family for a long time.

When he makes a first call invariably he's invited to come again—and again, whenever the need arises for more of the lustrous, uniform, free-flowing

PEERLESS BLACK—the black

that makes the ink that makes the job.

Let the Peerless IMP be your guarantee of uniformity and satisfaction.

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Ever have register trouble?

Accurate knowledge of moisture content of paper in relation to that of the air of the press room will go a long way towards improving register. Running first color before the paper is seasoned and later colors before it has resumed moisture balance cannot help but cause trouble. But when is paper ready to run? ... the Cambridge Printers Moisture Indicator will show you instantly. Cambridge Instrument Company, Inc., 3732 Grand Central Terminal, New York.

CAMBRIDGE PRINTERS MOISTURE INDICATOR



SEND for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.



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NEW TYPE FROM YOUR OLD METAL

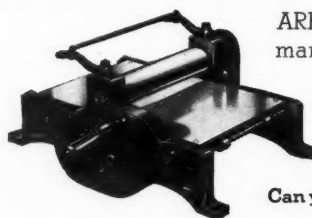
We Cast All Faces

We are handling a large tonnage of recasting and find that each customer has different ideas as to what he wants. So each one requires separate correspondence. All shipments must be one hundred pounds or over and in all cases transportation must be prepaid.

The right to discontinue this service without notice is reserved.

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ARE NOW being made by many Publishers, Printers and Advertising Agencies who realize the advantages of the RELIABLE DRY MAT MOULDING PRESS.

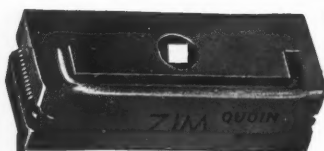
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Made in two sizes, 2 and 3 inch lengths

REVERTING back to the shooting stick days, but, instead of the mallet you use a key with . . .

The ZIM (ALL-STEEL REGISTER) QUOIN

The oldest Quoin in use, presented in a new way . . . the wedge principle, plus direct expansion.

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PATENT
METAL BASE
FOR ALL KINDS
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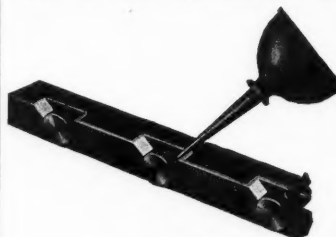
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Made in sizes 4 to 10 picas wide, 8 to 120 picas long. The 4-em widths are made in steel also—very popular for narrow lock-up under severe conditions.

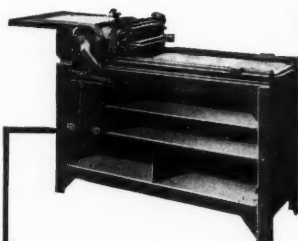
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Middletown, N. Y.

FOR SALE

Kelly B Special, with extension delivery, \$2,500; Miehle Verticals, \$1,500; 11x17 Miller Master Press, \$750; 40" Chandler & Price automatic cutter, \$900; 40" Sheridan automatic cutter, \$600; 57" Oswego automatic cutter, with power back gauge, \$1,500; No. 5 Mergenthaler Linotype, \$750; No. 14 Mergenthaler Linotype, \$1,500; No. 25 Mergenthaler Linotype, \$1,250; No. 4 1/2" Boston wire stitcher, \$250; No. 1 1/8" Latham stitcher, \$200; Monitor power perforator, \$200; Rosback power punch, \$200; Portland foot punch, \$100; Christensen four-head stitcher with 4 stations, \$1,500; 1 Ludlow, \$1,000.

WESTERN PRINTERS SUPPLY COMPANY
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This is the No. 3
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An efficient, easily operated Rigid Bed Proof Press with automatic features—and sold at a surprisingly low price.

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The NATION'S



BUSINESS PAPER

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That's easy to explain. Because Howard Bond is the one paper that lends itself most naturally to all round economies and a wide range of uses.

Howard Bond owes its matchless blue-white brilliancy to a subterranean lake's inexhaustible supply of clear, cold, purest paper making water. Artificial means cannot begin to accomplish as much without sacrificing many worth-while features.

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A copy of "Clear Sparkling Water," an attractive portfolio of letterhead and form suggestions, will be sent to you without charge if request is made on your business letterhead.

THE HOWARD PAPER COMPANY, URBANA, OHIO

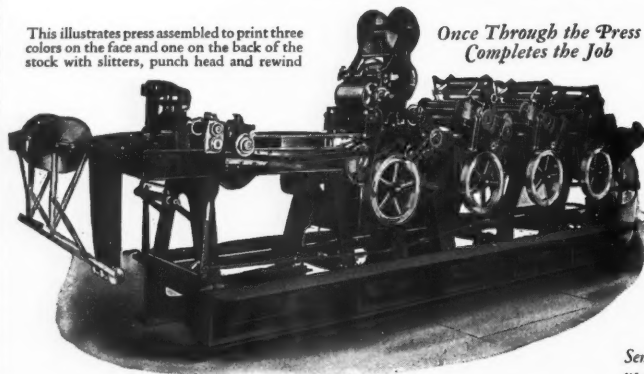
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Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



*Once Through the Press
Completes the Job*

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

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A NEW POLICY OF INTEREST
TO QUALITY PRINTERS . . .

THE JEAN BERTE PROCESS
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outstanding development of
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available to quality printers
WITHOUT PAYMENT OF LI-
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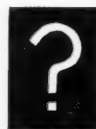
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JEAN BERTE DIVISION
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EARHART COLOR PLAN

Caslon Company, Toledo.—“Am so much impressed with its *Practical Value* that I am enclosing our purchase order for three more of them.”

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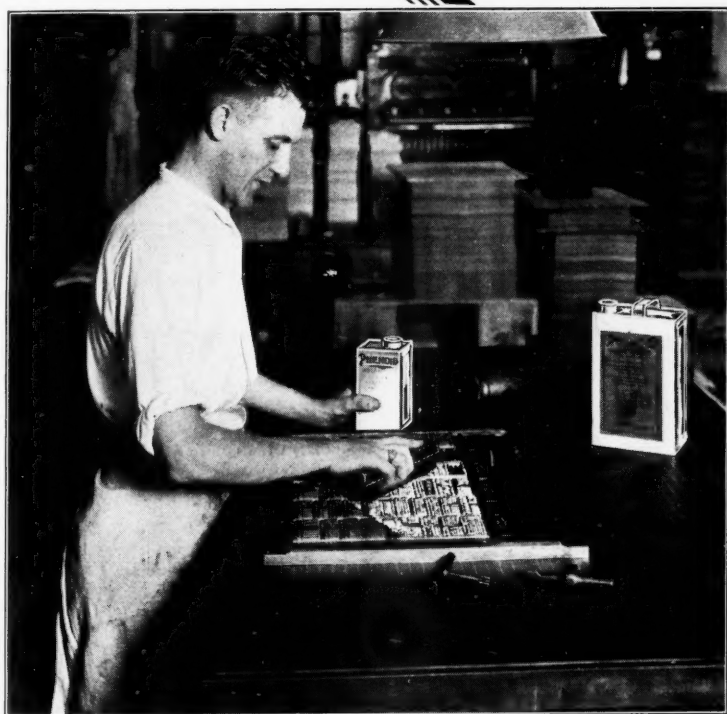
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THE INLAND PRINTER

205 West Wacker Drive, Chicago, Ill.

Put new *s-p-e-e-d* in Type Cleaning

**Phenoid cleans *instantaneously*
dries quickly . . absolutely greaseless**



IF YOU have never used Phenoid Instantaneous Type Cleaner, send the coupon for a Free Trial Can — you will get a new idea of speed in type cleaning.

Nothing approaches Phenoid for speed — and the clean, sparkling condition in which it leaves the type shows how thoroughly it does the job.

Dries faster than Benzine. And there is not a drop of grease in it — no danger of staining.

When you are furnished with a line cut or halftone that is caked hard with ink, you will get better press-work by cleaning the cut with Phenoid. Even old, hard-caked ink on a fine-screen halftone yields to Phenoid — every dot comes out as clean as new.

Phenoid is used by thousands of printers throughout the country, including the largest metropolitan newspapers — the best proof of its superiority.

Send the coupon for your Free Trial Can.

**Send for FREE TRIAL
can of** **PHENOID**
TRADE MARK
**INSTANTANEOUS
TYPE CLEANER**

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Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

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Address.....

I. P. — 1032

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Certainly the time is right:—to make definite major improvements in your production facilities. We supply you with fine up-to-date machines at only a fraction of new cost. No "hazard" involved when you buy of us. All our rebuilds carry unconditional guarantee to perform as when new.

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PARTIAL LIST OF CHOICE OFFERINGS:

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1—6/0 Two-color Miehle 52x70" bed.
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1—No. 1 Miehle Perfecting Press 40x53" bed.
2—6/0 Miehles 51x68" bed.
2—5/0 Special Miehles 46x68" bed.
2—2/0 Miehles 43x56" bed.
2—No. 1 Miehles 39x53" bed.
1—No. 1 Miehle 39x53" bed Newspaper press.
1—No. 2 Miehle 35x50" bed.
1—No. 3 Miehle 33x46" bed.
2—No. 4-4R Miehles 29x41" bed.
2—Pony Miehles 26x34" bed.
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5—Babcocks and Premiers.

NOTE—Feeders and extension deliveries are available for any of the above presses.

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1—14x22" Colt's Armory Model 5-C.
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4—10x15" C. & P. New and Old Series.
1—14x22" Laureate Model "J" half super royal.

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1—30" Diamond power-drive hand clamp.
1—44" Oswego automatic clamp.
1—44" Seybold automatic clamp.
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Oldest and Largest Firm Dealing Exclusively in Used and Rebuilt Equipment for Printers, Lithographers and Box Makers

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Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 post-paid, slight cost for enlarging your paycheck.

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TYPE LORE: J.L. Frazier's practical suggestions for using important type faces 3.75
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Both at a special combination price of 8.00
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— *personalized* greetings that give you a handsome profit at \$1⁰⁰ per box . . . 100 handsomely designed cards and 100 envelopes . . . 6 rich designs with *Big* space for the giver's personal message. They're a hit!

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Ask for Western States free Price List of Envelopes for the trade. All staple sizes and papers plus hundreds of make-up specialties.



Twenty million envelopes in stock—over 700 styles—ready for same-day shipment. No other supply to equal it.

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BANDING PRESS**
Locks automatically—Instantly
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C. F. Anderson & Co.
Folding Machines • Upright Trucks
3231 Calumet Ave., Chicago

Send for Circular



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of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch a copy.

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PRESSES for Lithographers, Printers,
Tell us your requirements Folding Box Manufacturers,
WE HAVE THE PRESS and Newspaper Publishers.
WALTER SCOTT & CO., Plainfield, New Jersey

**WETTER
Lock-Wheel
MODEL**

Numbering Machine

Will work on the Kelly small cylinder, Miehle Vertical or ANY press at ANY speed.
SOLD BY ALL DEALERS

GROVE'S Gauge Pins and Grippers



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.
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OVERLAY KNIVES

Tested for Quality of Temper

HAVE KEEN EDGE and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

Price 60c Postpaid

The Inland Printer Co.
205 W. Wacker Drive, Chicago, Ill.

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Embossing and Engraving Compounds
VERY HIGHEST QUALITY **\$1.25 per lb.**

\$1.25 in 5 lb. quantities. In smaller quantities \$1.50 per lb.

Produce Results Comparable With Copperplate or Steel Die Work

Send for complete 4 page 8½ x 11 price list, describing every variety; engraving embossing, bronzes, quick and hard fusing, 100% Permanent or Semi-Permanent Compounds. For use with your own, or special inks. Send for 16 page Catalog of Hand and Automatic machines.

Gas or Electric Machines \$90.00 Upward
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Continuously and Accurately

F. B. REDINGTON COMPANY
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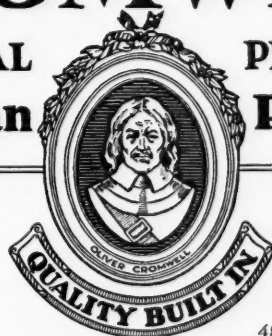
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